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# The Very Best of the Beach Boys

**25**  
Classic Hits

*including*

Barbara Ann

California Girls

Fun, Fun, Fun

Good Vibrations

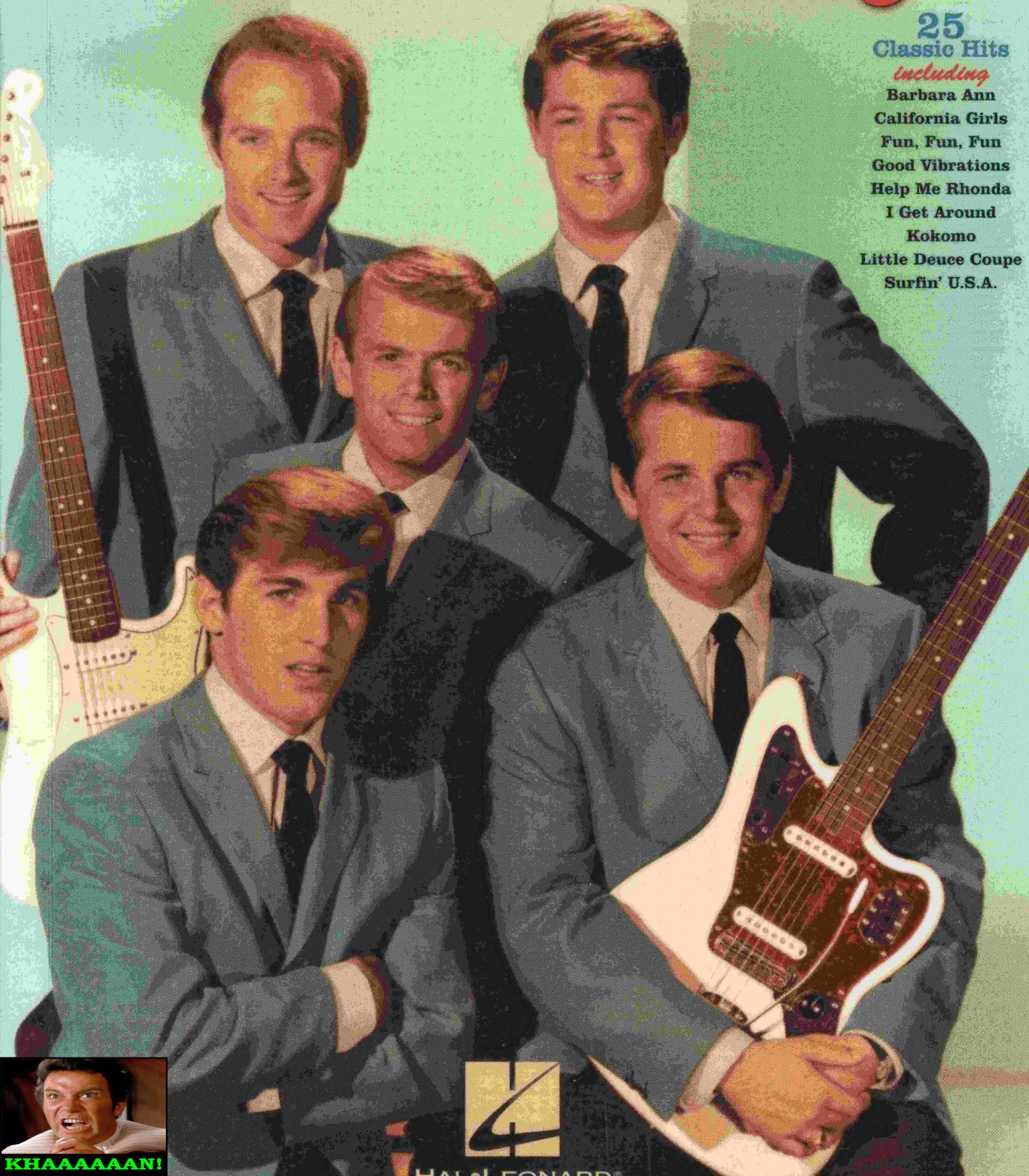
Help Me Rhonda

I Get Around

Kokomo

Little Deuce Coupe

Surfin' U.S.A.



**KHAAAAAAN!**



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# *The Very Best of the* **Beach Boys**

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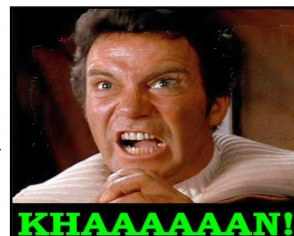


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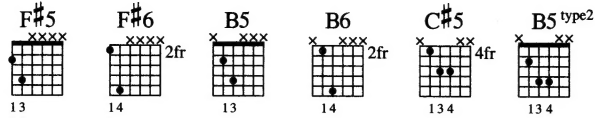
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# Barbara Ann

Words and Music by Fred Fassert



## Chorus

Moderately fast ♩ = 160

N.C.

Oh, Ba - Ba - Ba - Ba - Bar - b'ra Ann. Ba - Ba - Ba - Ba - Ba - Bar - b'ra  
(Ba - Ba - Ba - Ba - Bar - b'ra Ann. Oh,

Ann, Ba - Ba - Ba - Ba - Ba - b'ra Ann. take my hand, Ba - Ba - Ba - Ba -

\*Gtrs. 1 & 2 (acous.)

TAB

\*Composite arrangement

Bar - b'ra Ann. Bar - b'ra Ann. Ba - Ba - Ba - Ba - Bar - b'ra Ann.) You got me

rock - in' and a roll - in', rock - in' and a reel - in', Bar - b'ra



F#

Ann, Ba - Ba - Ba - Bar - b'ra Ann.

End Rhy. Fig. 1

Verse F#

1. Went to a dance look - ing for ro - mance. Saw Bar - b'ra Ann, so I thought I'd take a chance (on) Bar - b'ra  
 2. Tried Peg - gy Sue, tried Bet - ty Lou, tried Mar - y Lou, but I knew she would - n't do. Bar - b'ra

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 8 meas.) B

Ann, Bar - b'ra Ann, to take my hand.  
 Ann, Bar - b'ra Ann, Ann.

(Ba - Ba, take my hand. Bar - b'ra Ann, Ba - Ba,  
 (Ba - Ba - Ba - Bar - b'ra Ann. Ba - Ba - Ba - Ba -

C# B

You got me rock - in' and a roll - in', rock - in' and a reel - in', Bar - b'ra

take my hand.)  
 - Bar - b'ra Ann.)

F#

Ann, Ba - Ba - Ba - Ba - Ba, that chick.  
 (Ba - Ba - Ba - Bar - b'ra Ann.)



# Chorus

2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 2

**F#**

Ba - Ba - Ba - Ba - Bar - b'ra Ann. Ba - Ba - Ba - Ba - Ba - Bar - b'ra Ann. Oh,

(Ba - Ba - Ba - Ba - Bar - b'ra Ann.)

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

2 2 3 4 2

2/4

Gtrs. 1 & 2: w/ Rhy. Fig. 1

**F#**

Ann, take my hand, B

Ba - Ba - Ba - Ba - Ba - b'ra Ann. my Ba - Ba - Ba - Ba -

**F#**

Bar - b'ra Ann. Ann. Ba - Ba - Ba - Ba - Bar - b'ra Ann.) You got me

**C#**

To Coda  $\oplus$

B

rock - in' and a roll - in', rock - in' and a reel - in', Bar - b'ra

**F#**

Ann, Ba - Ba - Ba - Bar Let's b'ra Ann. now.

**Guitar solo**  
w/ party sounds

**F#5 F#6 F#5 F#6 F#5 F#6 F#5 F#6 F#5 F#6 F#5**

Gtr. 2

Gtr. 1

2 2 2 2 2 2 2 2 2 2 2



F#6 F#5 F#6 F#5 B5 B6 B5 B6 B5 B6 B5 B6 B5

F#5 F#6 F#5 F#6 F#5 F#6 F#5 C#5

B5 type 2 F#5 F#6 F#5 F#6 C#5 *D.S. al Coda*

(cont. in notation)

⊕ Coda

*Begin fade*  
F#

- in' and a reel - in', Bar - b'ra Ann, Ba - Ba - Ba -

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.) (till fade)

F#

*Repeat and fade*

- Bar - b'ra Ann. Bar - b'ra Ann, Bar - b'ra Ann. —



# Be True to Your School

Words and Music by Brian Wilson and Mike Love

## Intro Freely

(Drums) Bb5 G5

When some loud brag - gart tries to put me down, — and says his

\*Gtr. 1 (clean)

T  
A  
B

3 1 5 3

\*Horns arr. for gtr.

C5 F5 Bb5

school is great, I tell him right a - way, "Now, what's the mat - ter bud - dy, ain't you

5 3 3 1

Moderately fast Rock ♩ = 138

G5 C5 Eb/F

heard — of my school? It's num - ber one in the state." —

(Ah.)

Gtr. 1 tacet  
\*\*F

Gtr. 2 (clean)

mf

10 10 10 8 8 8 8 8  
10 10 10 8 8 8 8 8  
10 10 10 8 8 8 8 8

\*\*Chord symbols reflect overall harmony.

## Chorus

F Eb Bb7

Voc Fig. 1

So be true to your school — now, just like you would to your girl —

(Ra, ra, ra, sis, boom, bah. —

Riff A

10 10 10 11 11 11 11 11  
10 10 10 12 12 12 12 12  
10 10 10 13 13 13 13 13

1 3 1 3 1 3 1 3



D7

Gm7

Ra, or ra, guy. ra, ra, sis, boom, bah. to your school now Ra, ra, ra, ra,

5 7 5 7 5 7 5 3 5

sis, and let your col - ors fly. Ra, ra, ra, ra, sis, boom, bah. Be true to your school. boom, bah.

3 5 3 5 3 6 8 6 8 8 10 8 10

Cm7 F Eb/F F Eb/F End Voc. Fig. 1  
 Ah, oh.) 1. I got a  
 End Riff A

8	10	8	10	10	10	8	8	8	8	8	10	10	10	11	11	11	11	11
				10	10	10	8	8	8	8	10	10	10	12	12	12	12	12
				10	10	10	8	8	8	8	10	10	10	13	13	13	13	13

**Verse**  
Bb  
Voc. Fig. 2

let - ter - man sweat - er with the let - ter in front I got for foot - ball and track. \_  
Fri - day, we'll be jacked up on the foot - ball game, \_ and I'll be read - y to fight. \_  
(Ah, ah.)

**Rhy. Fig. 1**  
P.M. throughout



Bb

## Chorus

Gtr. 2: w/ Riff A

Bb7

## Outro

Bb

Gm7

Cm7

F

Bb

Gm7

*Begin fade*

Cm7

F

Bb

Gm7

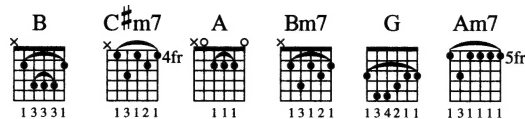
*Fade out*

8



# California Girls

Words and Music by Brian Wilson and Mike Love



## Intro

Moderately ♩ = 110

Gtrs. 1 & 2: (clean) E/B Rhy. Fig. 1 B N.C. Gtrs. 1 & 2: w/ Rhy. Fig. 1 E/B B N.C. End Rhy. Fig. 1 \*\*Gtr. 3

*mf* let ring ----- let ring ----- *mf*

\*Gtr. 2 (12-str. elec.) \*\*Horns arr. for gtr.

Gtr. 3 E/B B N.C. D/A A N.C.

*rit.*

Gtrs. 1 & 2

let ring ----- let ring ----- let ring ----- *rit.*

## Verse

Faster ♩ = 118 (♩ =  $\frac{3}{4}$ )

Gtrs. 1, 2 & 3 tacet

B

2nd time, Bkgd. Voc.: w/ Voc. Fig. 1

2nd time, Gtr. 1 tacet

B

1. Well, East coast girls are hip,  
West coast has the sun -

Rhy. Fig. 2

*mf*

\*Organ arr. for gtr.

## Voc. Fig. 1

(Oo. \_\_\_\_\_ Oo, wa, oo, wa, oo, wa, oo, wa, \_\_\_\_\_ oo. — I



[illegible]

10



A Bm7 G

wish they all could be \_\_\_\_\_ Cal - i - for - nia, I wish they all could be \_\_\_\_\_

I wish they all could be \_\_\_\_\_

Am7 1. B

Cal - i - for - nia girls. 2. The

Cal - i - for - nia girls.)

2. B Gtr. 1 tacet N.C.



Outro  
B  
Rhy. Fig. 3

Gtr. 1

I wish they all could be Cal - i - for - nia girls. —  
I  
(Dum, — de, do, be. Girls, girls, girls. Yeah, — I dig the

Rhy. Fig. 3A

*Begin fade*

Gtrs. 1 & 4: w/ Rhy. Figs. 3 & 3A (till fade)

B

C#m7

End Rhy. Fig. 3

wish they all could be Cal - i - for - nia girls. — I wish they all could be —  
girls, girls, girls. Yeah, — I dig the girls, girls,

End Rhy. Fig. 3A

*Repeat and fade*

— Cal - i - for - nia girls. — I wish they all could be Cal - i - for - nia girls. —  
I  
girls. Yeah, — I dig the girls, girls, girls. Yeah, — I dig the



**Words and Music by Brian Wilson and Mike Love**

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**Moderately** ♩ = 144

**Moderately** ♩ = 144

The first system of the musical score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The notation begins with a drum part indicated by '(Drums)' above a rest. This is followed by a 'N.C.' (No Chords) section consisting of several measures of chords. The final measure of this system features a complex, multi-measure rest for 16 measures, indicated by a large '16' and a bracket.

Catch a wave and you're sit - tin' on top of the world. \_\_\_\_\_

2nd time, Gtr. 2 tacet

2nd time, Gtr. 2 tacet

D5



1. Don't be a - fraid to try the great - est sport a - round. \_\_\_\_\_

Ev - 'ry - bod - y tries it

2., 3. *See additional lyrics*

(Catch a wave.

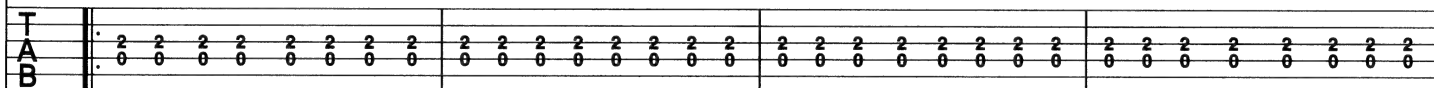
Catch a wave.

Gtr. 1 (clean)



***mf***

P.M.



A5

D5

D7 D5    D6 D5



Those who don't just have to put it down. \_\_\_\_\_  
once. \_\_\_\_\_

Oo. \_\_\_\_\_

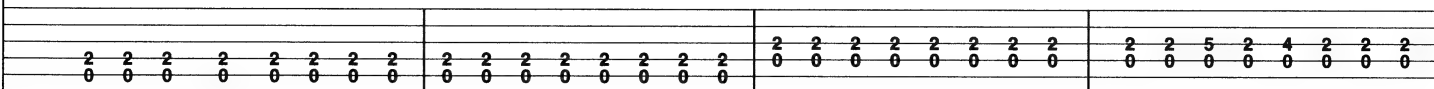
Oo,      ah,      oo,      ah,      oo,      ah,      oo,      ah.

**Rhy. Fig. 1**


**End Rhy. Fig. 1**



P.M.





To Coda 

G5 D5 D7 D5 D6 D5 D6 D5 D7 D5

You pad - dle out, turn a - round and raise — and, ba - by, that's all there is to the coast - line craze. — You got - ta...  
 Oo, ah, oo.

Rhy. Fig. 2 End Rhy. Fig. 2

(cont. in slashes)

P.M. -----

5	5	5	5	5	5	5	5	5	5	2	2	2	2	5	2	4	2	2	2	4	2	2	5	2	2
3	3	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

A5 F5 G5 A5 D5 End Rhy. Fig. 3

Gtr. 1 P.M. -----

\*Voc. Fig. 1 End Voc. Fig. 1

Catch a wave and you're sit - tin' on top of the world. — ah, oo, ah, oo, ah, oo, ah.)  
 Catch a wave and you're sit - tin' on top of the... Oo, — ah, oo, ah, oo, ah, oo, ah.)

\*\*Gtr. 2 Riff A End Riff A

*mf*

10	9	10	8	10	10	9	8	10	8	10
----	---	----	---	----	----	---	---	----	---	----

\*Refers to downstemmed notes only.  
 \*\*Organ arr. for gtr.

**Interlude**

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A5 D5 D7 D5 D6 D5

17	19	17	19	17	19	17	19	17	19	10	12	10	10	13	12	10	12	10
18	19	18	19	18	19	18	19	18	19	11	12	11	11	14	12	11	12	11



A5 D5 D7 D5 D6 D5 8va--- *mf*

Gtr. 3 (clean) 7

Gtr. 2 *divisi*

17 17 19 17 19	17 19 19 17 19 17	10 10 12 10 10	13 12 10 12 10 15
18 18 19 18 19	18 19 19 18 19 18	11 11 12 11 11	14 12 11 12 11
		12 12	

Gtr. 1: w/ Rhy. Fig. 2  
Gtr. 2 tacet  
G5

D5 D7 D5 D6 D5 D6 D5 D7 D5

Gtr. 3 8va--- *loco*

(15) 15 15 15 15 15 15 15	15 15 15 15 15 15 15	14 14 14 14 15	15 15 15 15 15 15
15 15 17 15 15 15 17	18 18 18 17 15 15 15	15 15 15 15 15 15	17 17 16 14 14 17 16
	17 16	16 16	

Gtr. 1: w/ Rhy. Fig. 3  
Gtr. 3 tacet  
A5 F5 G5 A5

Gtr. 2: w/ Riff A  
D5

Catch a wave and you're sit - tin' on top of the world. \_\_\_\_\_  
(Catch a wave and you're sit - tin' on top of the... Oo, ah, oo, ah, oo, ah, oo, ah.)

## ⊕ Coda

Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)

Gtr. 1: w/ Rhy. Fig. 3 (till fade)

A5

F5

G5

A5

D5

*Repeat and fade*

Catch a wave, and you're sit-tin' on top of the world. \_\_\_\_\_  
(Way up high, up on top of the world.)

## Additional Lyrics

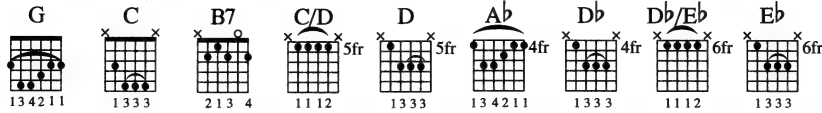
2. Not just a fad 'cause it's been goin' on so long.  
All the surfers goin' strong.  
They said it wouldn't last too long.  
They'll eat their words with a fork and a spoon.  
And watch 'em, they'll hit the road and all be surfen' soon.  
And when they catch a wave, they'll be sittin' on top of the world.

3. So take a lesson from a top-notch surfer boy.  
Every Saturday, boy.  
But don't you treat it like a toy.  
Just get away from the shady turf,  
And, baby, go catch some rays on the sunny surf.  
And when you catch a wave, you'll be sittin' on top of the world.



# Dance, Dance, Dance

Words and Music by Brian Wilson, Carl Wilson and Mike Love



## Intro

Moderately fast Rock ♩ = 150

\*Gtr. 1 N.C.

\*\*Gtrs. 1, 2 (elec. 12-str.) & 3 (acous.)

mf

T  
A  
B

5 5 3 3 0 3 1 2 3 3 2 0 1 2 0 3 3 2 2 0 1 2

\*Fender Bass VI arr. for gtr.

\*\*Gtrs. 2 & 3 play *mf*, Gtr. 2 w/ clean tone.

## Verse

2nd time, Gtrs. 1, 2, 3 & 4: w/ Riff A

N.C.

1. Af - ter six hours of school\_ I've had e - nough for the day. I hit the  
feel put down\_ I try to shake it off quick. With my

\*\*\*Gtrs. 1, 2, 3 & 4 (elec.)

3 3 2 0 1 2 0 5 5 3 3 0 3 1 2 3 3 2 0 1 2 0

\*\*\*Gtr. 4 plays *mf* w/ clean tone.

2nd time, Bkgd. Voc.: w/ Voc. Fig. 1

ra - di - o dial\_ and turn it up all the way. I got - ta }  
chick by my side, the ra - di - o does the trick. I love to }

(Ah.)

Gtr. 4

Gtrs. 1, 2 & 3 *divisi* (Gtr. 3 cont. in slashes)

3 3 2 2 0 3 1 2 3 3 2 0 2 0 0

## Riff A

Gtrs. 1, 2, 3 & 4

Gtrs. 2 & 4

Gtrs. 1 & 3 *divisi* (Gtr. 3 cont. in slashes)

5 5 3 3 0 3 1 2 3 3 1 0 0 1 0 3 3 2 2 0 3 1 2 3 3 1 0 2 0 0

## Voc. Fig. 1

(Oo, ah.)



# Chorus

Gtr. 1 tacet

G

Rhy. Fig. 1

End Rhy. Fig. 1

C

Rhy. Fig. 2

Gtr. 3

dance (Dance, dance, dance, now the beat's real - ly right on the spot. Dance, dance, dance right

Gtr. 2

Gtr. 4

Rhy. Fig. 1A

End Rhy. Fig. 1A Rhy. Fig. 2A

End Rhy. Fig. 2

G

there on the spot. This beat's real - ly hot. Dance, dance, dance, now the beat's real - ly hot.

End Rhy. Fig. 2A



B7 Rhy. Fig. 3                      C                      C/D

Dance,                      Dance, —                      dance,                      dance, —                      dance, —

2 2 2 4 4 2 2                      3 3 3 5 5 3                      8 8 8 8 8 8 8 X  
9 9 9 9 9 9 9 X

4 4 6 4 4 4 6 4                      5 5 7 5 5 5 7 5                      5 5 5 5 5 5 5  
2 2 2 2 2 2 2 2                      3 3 3 3 3 3 3 3                      3 3 3 3 3 3 3

1.                      2.

D                      End Rhy. Fig. 3                      D

yeah. yeah.)                      2. When I                      yeah. yeah.)                      Oh, my. —

10 10 10 10 10 10 X                      10 10 10 10 0 6 6 0                      3 3 3 1/2 5 3 5  
10 10 10 10 10 10 X                      10 10 10 10 0 5 5 0                      3 3 3 5 5 3 5  
11 11 11 11 11 11 X                      11 11 11 11 0 5 5 0                      3 3 3 5 5 3 5

5 7 7 7 7                      5 7 7 7 7 7 7 7  
3 5 5 5 5                      3 5 5 5 5 5 5 5

# **Guitar Solo**

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A (2 times)  
G



Gtr. 2

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A  
C

Gtr. 3: w/ Rhy. Fig. 1  
Gtr. 4: w/ Rhy. Fig. 1A (1st meas.)  
G

Gtr. 3: w/ Rhy. Fig. 3  
B7

Gtr. 2

Gtr. 4

Verse  
N.C.

C/D D

3. At a week - end dance, — we like to

Gtrs. 1, 2 & 3







C Db Db/Eb

Dance, Dance, \_ dance, dance, \_ dance, \_

3 3 3 5 5 3 3 4 4 4 6 6 4

9 9 9 9 9 9 9 X  
10 10 10 10 10 10 10 X

5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 6 6 6 6 6

3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4

### Outro

Gtrs. 2, 3, & 4: w/ Rhy. Figs. 4, 4A & 4B (till fade)

Eb Ab

End Rhy. Fig. 4A

yeah. yeah.) Ah, (Dance, dance, dance, now the beat's real - ly hot. \_

End Rhy. Fig. 4

11 11 11 11 11 11 11 X  
11 11 11 11 11 11 11 X  
12 12 12 12 12 12 12 X

End Rhy. Fig. 4B

8 8 8 8 8 8 8 0

Db Ab

ah. Dance, dance, dance right there on the spot. \_ Dance, dance, dance, now the beat's real - ly hot. \_

C Db Db/Eb Eb

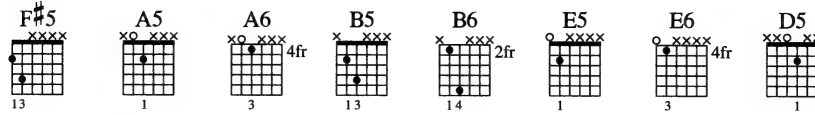
Dance, Dance, \_ dance, dance, \_ dance, dance. \_ yeah. yeah.)

Repeat and fade



# Do You Want to Dance?

Words and Music by Bobby Freeman



Tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb-Bb-Eb

## Verse

Moderately fast Rock ♩ = 148

2nd time, Bkgd. Voc.: w/ Voc. Fig. 1  
2nd time, Gtr. 2 tacet

\* B E B

1. Do you wan - na dance\_\_ and\_\_ hold my hand? Tell me, ba - by, I'm your\_\_  
wan - na dance\_\_ un - der the moon - light? Kiss me, ba - by, all\_\_

Gtr. 1 (clean) Rhy. Fig. 1

*mf*

TAB

4 4 6 4 4 4 6 4 2 2 4 2 2 2 4 2 4 4 6 4 4 4 6 4  
2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

\*Chord symbols reflect basic harmony.

E B F#

lov - in' man. Oh, ba - by, do you wan - na dance?\_\_  
through the night. Oh, ba - by, do you wan - na dance?\_\_

End Rhy. Fig. 1

2 2 4 2 2 2 4 2 4 4 6 4 4 4 6 4 4 4 4 4 4 4 4 4  
0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B F#

2nd time, Gtr. 1: w/ Rhy. Fig. 1 (last meas.)

Do you  
Do you

4 4 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Voc. Fig. 1

(Ah.)



Gtr. 1: w/ Rhy. Fig. 1

B E B

wan - na dance — un - der the moon - light? Hold me, ba - by, all —  
 wan - na dance — un - der the moon - light? Squeeze me, squeeze me all —

E B F#

— through the night. — Oh, — ba - by, — do you wan - na dance? —  
 — through the night. — Oh, — ba - by, — do you wan - na dance? —

B

Oh,

Gtr. 1

4 4 6 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

# Chorus

Gtr. 1: w/ Rhy. Fig. 1

B E B

do, do you wan - na dance? — Oh, — do, do you  
 (Oo. — Oh, — oo. —

(Do you, do you, do you, do you wan - na dance? — Do you, do you, do you, do you

E B F#

wan - na dance? — Do you, do you, do you, do you, do you wan - na dance? —  
 — Oh, — oo.) —

wan - na dance? — Do you, do you, do you, do you?)



B E F#5

Gtr. 1

Gtr. 1

Gtr. 2 (clean)

(cont. in slashes) *mp*

4 4 6 4 4 4 6 4 2 2 2 2 2 2 2 2 9 9 9 9 9 9 9 9

To Coda 1.

Gtr. 1 tacet F# F#7

Rhy. Fill 1

2. Do you

End Rhy. Fill 1

*mf*

6 6 6 6 9 9 9 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

2.

7 7

Guitar Solo

A5 A6 A5 A6 A5 A6 A5 B5 B6 B5 B6 B5

Gtr. 1

17 17 15 15 15 12 12 12 12 12 12 12 12 14 14



B6 B5 B6 B5 E5 E6 E5 E6 E5

E6 E5 E6 E5 D5 F#5 *D.S. al Coda*

**Coda**

Gr. 2: w/ Rhy. Fill 1

Oh, do, do you

(Do you, do you, do you, do you

(Oo. \_\_\_\_\_

**Outro-Chorus**

Gr. 1: w/ Rhy. Fig. 1 (till fade)

do, do you

(Do you, do you, do you, do you

(Oo. \_\_\_\_\_

E B E

wan - na dance? Oh, do, do you wan - na dance? Oh,

wan - na dance? Do you, do you, do you, do you wan - na dance?

Oo.)

*Begin fade*

F#

B

*Fade out*

Do you, do you, do you, do you, do you wan - na dance?

Oo.)

Do you, do you, do you, do you?)



# Don't Worry Baby

Words and Music by Brian Wilson and Roger Christian

Intro  
Moderately ♩ = 122  
N.C.

E A A/B

(Drums)

(Ah.)

Gtr. 1 (clean)

Rhy. Fig. 1

End Rhy. Fig. 1

*mf*

TAB

Gtr. 1: w/Rhy. Fig. 1

E A A/B

(Ah.)

Gtr. 2 (clean)

*mf*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

12 12 12 12 14 14 14 14

12 12 12 12 14 14 14 14

13 13 13 13 14 14 14 14

## Verse

1st & 3rd times, Gtr. 2 tacet  
2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 1

E A

1. Well, it's been build - ing up in - side of me for, oh, I don't know—  
2. I guess I should have kept my mouth shut when I'd start to brag a -  
3. She told me, "Ba - by, when you race to - day, just take a - long my—

Gtr. 1

Voc. Fig. 1  
Bkgd. Voc.

(Oo.) (Oo.)

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**B** **E**

— how — long. — I — don't know why, but I keep think - ing  
 bout my car. — But — I can't back down now be - cause I —  
 — love with you. — And, if you knew how much I love you, ba - by, —

The first system of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains two measures of music. The guitar line is in treble clef with a key signature of three sharps, featuring a series of chords. The bass line is in bass clef with a key signature of three sharps, showing fret numbers for the left hand.

**A** **B** **F#m**

some-thing's bound — to — go — wrong. — But she looks  
 — pushed the — oth - er guys too far. — She makes me  
 — noth - ing could go wrong with you." — Oh, what she  
 (Oo. —)

The second system of the musical score. It continues the vocal line with lyrics and the guitar line with chords. The bass line shows fret numbers. The system ends with a measure marked 'F#m'.

**B** **G#m** **C#**

in my eyes — and makes me re - al - ize — when she —  
 come a - live — and makes me wan - na drive — when she —  
 does to me — when she makes love to me — and she —  
 — (Now)

The third system of the musical score. It continues the vocal line with lyrics and the guitar line with chords. The bass line shows fret numbers. The system ends with a measure marked 'C#'.



# Chorus

F# G#m  
 says, — }  
 don't, says, — }  
 says, — }  
 "Don't wor - ry, ba - by, \_\_\_\_\_  
 don't you wor - ry,  
 (Don't wor - ry, ba - by. \_\_\_\_\_ Don't wor - ry,  
 Rhy. Fig. 2

C#sus4 C# F# To Coda  
 ev - 'ry - thing — will turn out — all — right. \_\_\_\_\_ Don't wor - ry, ba -  
 ba - by. \_\_\_\_\_ Now don't, don't you  
 ba - by. \_\_\_\_\_ Don't wor - ry, ba - by. \_\_\_\_\_  
 End Rhy. Fig. 2

G#m C#sus4 C# Bsus4 B  
 by." \_\_\_\_\_ ry, ba - by. \_\_\_\_\_ Oo.)  
 Don't wor - ry, ba - by. \_\_\_\_\_ Oo.)  
 Oo.)



# Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2

1. 2. *D.S. al Coda*

E A A/B A/B

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

12 12 12 12 14 14 14 14 14 14 14

13 13 13 13 14 14 14 14 14 14 14

## Coda

### Begin Fade

Gtr. 1 w/ Rhy. Fig. 2 (last 2 meas.)

Gtr. 1: w/ Rhy. Fig. 2 (till fade)

G#m C#sus4 C# F#

- by, \_\_\_\_\_ ev - 'ry - thing \_\_\_\_\_ will turn out \_\_\_\_\_ all \_\_\_\_\_ right. \_\_\_\_\_

wor - ry, ba - by. \_\_\_\_\_ Now don't, \_\_\_\_\_

Don't wor - ry, ba - by. \_\_\_\_\_ Don't wor - ry,

G#m

Don't \_\_\_\_\_ wor - ry, you ba - wor by." \_\_\_\_\_ ry,

ba - by. \_\_\_\_\_ Don't wor - ry

C#sus4 C# F# *Fade out*

ba - Oo. \_\_\_\_\_ Now don't.)

ba - by. \_\_\_\_\_ Don't wor - ry.)



# 409

Words and Music by Brian Wilson, Gary Usher and Mike Love

## Intro

Fast Rock ♩ = 160

N.C.

(Car engine revving up)

(Snare drum)

G

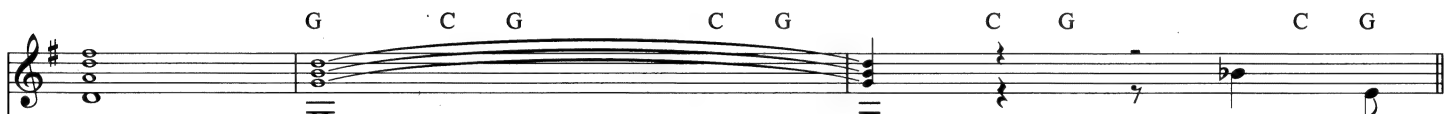
N.C.



She's real fine, my four - o - nine. \_\_\_\_\_  
(Four - o - nine. \_\_\_\_\_)



She's real fine, my four - o - nine, \_\_\_\_\_ my four -  
Four - o - nine, \_\_\_\_\_ my four

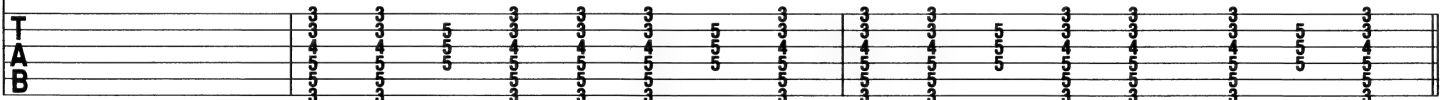


o - nine. \_\_\_\_\_ 1. Well I  
o - nine.) \_\_\_\_\_

Gtr. 1 (clean)



*mf*



## Verse

G

C

G

C

G

C

G

C

G

C

G

C

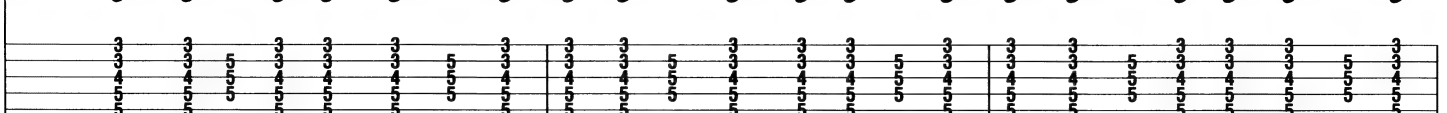
G



saved my pen - nies and I saved my dimes \_\_\_\_\_  
2. When I take her to the drag, she real - ly \_\_\_\_\_ shines. \_\_\_\_\_  
(Oo. \_\_\_\_\_)

Gid - dy - up, gid - dy - up,

Rhy. Fig. 1





G C G C C5

four - o - nine. — She for al - I knew turns there would be a time —  
Oo. — in the fast - est time. —

G C G C G G C G C D7

Gid - dy - up, gid - dy - up, four - o - nine. — when I would buy a brand —  
My four speed dual quad Oo. —

C7 G C G C G C G C G End Voc. Fig. 1

pos - i - new four - o - nine. —  
trac - tion four - o - nine. — Four - o - nine, — four - o - nine.) —

End Rhy. Fig. 1

# Chorus

Gtr. 1: w/ Rhy. Fig. 1

G C G C G C G G C G C G

Gid - dy - up, gid - dy - up, gid - dy - up four - o - nine. —  
(Four - o - nine, — four - o - nine, — gid - dy - up, gid - dy - up, —



C G C C5

- dy - up four - o - nine. four - o - nine, \_\_\_\_\_

Gid - dy - up four - o - nine, \_\_\_\_\_

G C G C G C G C D7

nine. gid - dy - up, gid - dy - up, Gid - dy - up four - o. Noth - ing can catch her, Noth - ing can catch her,

four - o - nine, \_\_\_\_\_

C7 G C G C G C G

To Coda

noth - ing can touch my four - o - nine, \_\_\_\_\_ four - o - nine, \_\_\_\_\_

noth - ing can touch my four - o - nine, \_\_\_\_\_ four - o - nine, \_\_\_\_\_

Guitar Solo

\*G G7

(Oo, gid - dy - up, gid - dy - up. Oo,

Gtr. 1

2/3 3 3 3 2/3 3 3 3 2/3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1

\*Chord symbols reflect overall harmony.



C

gid - dy - up, gid - dy - up. Oo, gid - dy - up, gid - dy - up.

G D7

Oo, gid - dy - up, gid - dy - up.)

C7 G C G C G C G D. S. al Coda

# ⦿ Coda Outro

Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)  
Gtr. 1: w/ Rhy. Fig. 1 (1st meas.) (till fade)

G C G C G C G C G C G C G C G C G

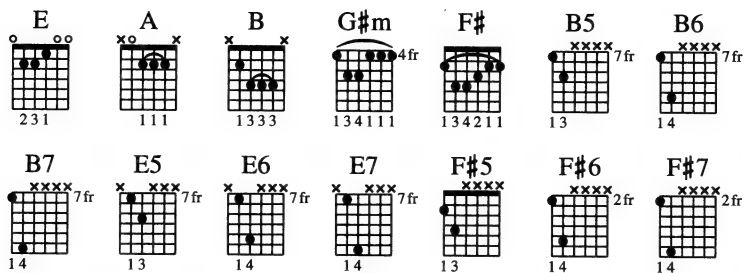
Gid - dy - up four - o - nine. Gid -

*Play 3 times and fade*



**Words and Music by Brian Wilson and Mike Love**

**Words and Music by Brian Wilson and Mike Love**



**Tune down 1/2 step:**  
(low to high) **E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$**

## Intro

**Moderately fast** ♩ = 168

Gtr. 1 (acous.) E

\*Gtrs. 2 & 3 (elec.)

*mf*

*mf* w/ clean tone

TAB

12 12 12 12 12 12 12 12 12 15 12 14 12 13 12 13 13 13 13 14 14 14 14 14 14 14

12 13 12 14 12 12 12 12 12 12 12 12 12 14 12 13 14 12 13 12 13 13 14 14 14 14

\*Composite arrangement



# Verse

Gtrs. 2 & 3 tacet

E

Rhy. Fig. 1

B

1. Well, she got her dad - dy's car and she cruised through the ham - burg - er stand, \_

Rhy. Fig. 1A  
Gtr. 4 (elec.)

*mf* w/ clean tone  
P.M. -----

A

E

now. Seems she for - got all a - bout the li -

P.M. -----

B

brar - y like she told her old man, now. And with the

P.M. -----

E

A

ra - di - o blast - in' goes cruis - in' just as fast as she can, now.

P.M. -----



End Rhy. Fig. 1 E Rhy. Fig. 2 G#m A B

And she'll have fun, fun, fun till her dad - dy takes the T - Bird a - way. -  
 (Fun, fun, fun till her dad - dy takes the T - Bird a - way.) -

(Fun, fun, fun till her dad - dy takes the T - Bird.

End Rhy. Fig. 1A Rhy. Fig. 2A

P.M. ....

# Verse

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 1A  
 2nd time, Bkgd. Voc.: w/ Voc. Fig. 1  
 2nd time, Gtr. 2 tacet  
 E

E A G#m B End Rhy. Fig. 2

2. Well, the girls can't stand her 'cause she  
 3. See additional lyrics

Fun, fun, fun till her dad - dy takes the T - Bird a - way.)

End Rhy. Fig. 2A

P.M. ....

A

walks, looks and drives like an ace, now. She makes the  
 (You walk like an ace, now, you walk like an ace. now)

## Voc. Fig. 1

(Oo. You...



E

In - dy Five Hun - dred look like \_\_\_\_ a Ro - man char - i - ot race, \_\_\_\_ now.  
Oo. \_\_\_\_ You look like an ace, \_\_\_\_ now, you

E

look like an ace. \_\_\_\_ A lot - ta guys try to catch her but she leads them on a wild goose chase, -  
Oo. \_\_\_\_ You

A

To Coda ⊕

E Rhy. Fig. 3 G#m

Gtr. 1

\_\_\_\_ now. And she'll have fun, fun, fun till her  
(Fun, fun, fun till her  
drive like an ace, \_\_\_\_ now, you drive like an ace. \_\_\_\_ Fun, fun, fun till her

Rhy. Fig. 3A  
Gtr. 4

P.M. -----

2 2 2 2 6 6 6 6  
0 0 0 0 4 4 4 4

A B E A G#m F# End Rhy. Fig. 3

dad - dy takes the T - Bird a - way. \_\_\_\_  
dad - dy takes the T - Bird a - way. \_\_\_\_ A - way.) -  
dad - dy takes the T - Bird. Fun, fun, fun till her dad - dy takes the T - Bird a - way.) -  
End Rhy. Fig. 3A  
(cont. in slashes)

P.M. -----

7 7 7 7 9 9 9 9 2 2 2 2 7 7 7 7 6 6 6 4 4 4 4  
5 5 5 5 7 7 7 7 0 0 0 0 5 5 5 5 4 4 4 2 2 2 2



## Guitar Solo

Gtr. 1 tacet

B5      B6 B5 B7      B6 B5

B6 B5 B7      B6 B5

E5            E6 E5 E7            E6 E5

E6 E5 E7 E6 E5

Gtr. 4

P.M.

B5      B6 B5 B7      B6 B5

B6 B5 B7      B6 B5

F#5      F#6 F#5 F#7      F#6 F#5

B5

*D.S. al Coda*

P.M.

3. Well, you

## ⊕ Coda

Gtrs. 1 & 4: w/ Rhy. Figs. 2 & 2A

E

G#m

A

B

E

A

fun, fun, fun now that dad - dy took the T - Bird a - way. \_\_\_\_\_  
 (Fun, fun, fun now that dad - dy took the T - Bird a - way. \_\_\_\_\_

(Fun, fun, fun now that dad - dy took the T - Bird. Fun, fun, fun now that

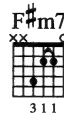
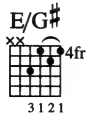
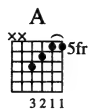






**Words and Music by Brian Wilson and Tony Asher**

**Words and Music by Brian Wilson and Tony Asher**



**Moderately** ♩ = 116 (♩ = ♩♩)

\*Gtr. 1 *mf* w/ fingers Riff A **End Riff A**  
 A E/G# A E/G#  
 \*\*Gtr. 2 *mf*  
 TAB 2 4 5 5/7 5

\*\*French horn arr. for gtr.

A E/G# F#m7

Gtrs. 1 & 2 tacet  
A/E B/F# C/G

\*\*\*Gtr. 3

*mf*

2 4 5 5/7 5

2 2 2 2 2  
2 2 2 2 2  
2 2 2 2 2

\*\*\*Flutes arr. for gtr.

1st time, Gtr. 3 tacet

†D/A

Andante

1. I may not always love you, but long as there are  
 2., 3. If you should ever leave me, well, life would still go on

Gtr. 1

5 5 5 5 4 4 4 4 2 2 2 0  
 7 7 7 7 3 3 3 3 2 2 2 2  
 7 7 7 7 4 4 4 4 2 2 2 2  
 7 7 7 7 4 4 4 4 4 4 4 4

†Chord symbols reflect overall harmony.

B/A

E/B

D<sup>#</sup>7/C

stars a - bove you, on, be - lieve me. The world could show need to doubt it. me,

2 2 2 2 4 4 4 4 5 5 5 5 7 7 7 7  
4 4 4 4 5 5 5 5 7 7 7 7 5 5 5 5  
2 2 2 2 4 4 4 4 5 5 5 5 5 5 5 5







E/D A/E G#°7/F

do. oo. Do, do, do, do. Oo, do, do, do, do, do, do, do, do, do,

(Ba, ba, ba, ba, ba, ba, ba, ba, ba, Ba, ba, ba, ba, ba, ba,

9 9 9 9 5 5 5 5 7 7 7 7  
9 9 9 9 5 5 5 5 9 9 9 9  
10 10 10 10 7 7 7 7 8 8 8 8

A/E D#m7b5

do. Do, Oo, do, do, do.)

ba, ba, ba, ba, oo.)

5 5 5 5 5 5 5 5  
5 5 5 5 7 7 7 7  
7 7 7 7 6 6 6 6

Chorus D A/C# 3 Bm7 D.S. al Coda

And God on - ly knows what I'd be with - out you.

10 10 10 10 9 9 9 9 7 7 7 7  
11 11 11 11 10 10 10 10 10 10 10 10  
12 12 12 12 9 9 9 9 7 7 7 7

# ⊕ Coda

## Chorus

Gtr. 2: w/ Riff A  
A

E/G# 3 F#m7

God on - ly knows what I'd be with - out you.

Rhy. Fig. 1

5 5 5 5 4 4 4 4 2 2 2 2  
5 5 5 5 5 5 5 5 5 5 5 5  
6 6 6 6 4 4 4 4 2 2 2 2  
7 7 7 7 6 6 6 6 4 4 4 4



# Outro

Gtr. 1 tacet  
A

E/G#

And God on - ly knows what I'd be with - out

End Rhy. Fig. 1 Rhy. Fig. 2  
\*Gtr. 4

*mf*

4 4 4 4 5 5 5 5 6 6 6 6 5 6 7 5 4 6

\*Strings arr. for gtr.

Gtr. 4: w/ Rhy. Fig. 2 (till fade)

2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 & Riff A (till fade)

A

F#m E/G#

you. God on - ly knows

(God on - ly knows what I'd be with - out you. (...knows what I'd

End Rhy. Fig. 2 \*\*Gtr. 5

*mf*

2 2 4 5 4 6 9 10 9 10

\*\*Kybd. arr. for gtr.

\*\*\*2nd time, Gtr. 6: w/ Riff A (till fade)

Repeat and fade

E/G# F#m E/G#

what I'd be with - out you.

be with - out God on - ly knows what I'd be with - out God on - ly

3 3 3

7 7 9 9 11 10 11 10 7 7 9 9

\*\*\*French horn arr. for gtr.



# Good Vibrations

Words and Music by Brian Wilson and Mike Love

## Verse

Moderately fast ♩ = 152 (♩ =  $\frac{3}{4}$ )

2nd time, Bkgd. Voc.: w/ Voc. Fill 1

2nd time, Gtr. 3 tacet

\*\*\*Eb

Db6

1. I, \_\_\_\_\_ I love the col - or - ful clothes she wears, \_\_\_\_\_ and the  
2. Close my eyes, \_\_\_\_\_ she's some - how clos - er now. \_\_\_\_\_

Rhy. Fig. 1

End Rhy. Fig. 1

\*Gtr. 1 *mp*

\*\*Gtr. 2 *mp* Riff A

End Riff A

divisi

T	14	14	14	14	14	14	14	14	13	13	13	13	13	13	13	13
A	16	16	16	16	16	16	16	16	14	14	14	14	14	14	14	14
B	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
	8	8	8	8	8	9	9	9	6	4	6	4	6	3	6	3

\*Organ arr. for gtr.

\*\*\*Chord symbols reflect overall harmony.

\*\*Bass arr. for gtr.

Cb6

Bb

way the sun - light plays up - on her hair. \_\_\_\_\_  
Soft - ly smile, I know she must be kind. \_\_\_\_\_

11	11	11	11	11	11	11	11	10	10	10	10	10	10	10	10
12	12	12	12	12	12	12	12	11	11	11	11	11	11	11	11
13	13	13	13	13	13	13	13	10	10	10	10	10	10	10	10
4	2	4	2	4	1	13	13	3	1	3	1	3	0	3	0

Gtrs. 1 & 2: w/ Rhy. Fig. 1 & Riff A

Eb

Db6

I \_\_\_\_\_ hear the sound of a gen - tle word \_\_\_\_\_ on the  
When \_\_\_\_\_ I look in her eyes \_\_\_\_\_ she goes the

Voc. Fill 1  
Bkgd. Voc.

tions.)











ex - ci - ta - tions. I'm pick - in' up good vi - bra - tions.  
 Ex - ci - ta - tions, bop, bop. Good\_ vi - bra -

Good, good, good, good\_ vi - bra -  
 Good, good, good, good\_ vi - bra -

13 14 6 18 16 15 16

4 4 4 4 4 4 4 4 4 4 4 4 6

1. Gtr. 4 tacet 2. Gtr. 4 tacet

- She's giv - in' me the ex - ci - ta - tions. ex - ci - ta - tions.  
 - tions, bop, bop. Ex - ci - ta - Ex - ci -

tions.) tions.)

Gtr. 3 Gtr. 3

6 18 16 15 16 15 16

6 6



# Bridge

## Half-time feel

Gtr. 3 tacet  
Fm/Bb Eb/Bb Bb Eb/Bb Fm/Bb Eb/Bb Bb Eb/Bb

ta - tions.)

\*Gtr. 5 Rhy. Fig. 2 End Rhy. Fig. 2

*mf*

3 3

8 10 9 8 6 7 6 7 8 8 8 10 9 8 8 6 7 6 7 8 8

\*Kybd. arr. for gtr.

Gtr. 5: w/ Rhy. Fig. 2 (4 times)  
Fm/Bb Eb/Bb Bb Eb/Bb Fm/Bb Eb/Bb Bb Eb/Bb End Riff B

Gtr. 3

3 13 12 3 13 12 (12) 3 13 12 3 13 12

Gtr. 3: w/ Riff B (2 times)  
Fm/Bb Eb/Bb Bb Eb/Bb Fm/Bb Eb/Bb Bb Eb/Bb

Oh, my, my one e - la - I

(Ah. Ah.

Bbm/Eb Ab/Eb Eb Ab/Eb Bbm/Eb Ab/Eb Eb Ab/Eb

- tion. don't know where, but she sends me there. My, my, one sen - sa -

Ah. Ah.

Gtr. 3

(12) 3 13 12 3 13 12 (12) 3 13 12 3 13 12

Gtr. 5

3 3

13 15 14 15 13 13 11 12 11 12 13 13 13 14 15 13 13 11 12 11 12 13 13



Tr. 5: w/ Rhy. Fig. 2 (2 times) End half-time feel

Fm/Bb Eb/Bb Bb Eb/Bb Fm/Bb Eb/Bb Bb Eb/Bb

- tion. my, my one e - la My, my, my one...

Oh, my, my one e - la - tion. my, my one...

Ah.) Ah.)

Gtr. 3

(12) 3 13 12 3 13 12 (12) 3 13 12 3 13 12

**Interlude**

Slower ♩ = 132

Gtr. 3 tacet

F Gm C7

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1

*mp*

1 1 3 3 3 5 0 1 2 3

Gtr. 1: w/ Rhy. Fig. 3 (4 1/2 times)

F Gm C7

Got - ta keep those lov - in' good vi - bra - tions a hap - pen - in' with her.

F Gm C7

Got - ta keep those lov - in' good vi - bra - tions a hap - pen - in' with her.

F Gm C7

\*\*Got - ta keep those lov - in' good vi - bra - tions a hap - pen - in' with her.

\*Gtr. 6

*mp*

1 3 5 4 5 4 5 1 3

\*Harmonica arr. for gtr.  
 \*\*Vocal fades out (next 4 meas.)











na, na, na.      Na, na, na, na, na, na, na, na, na. ba, ba, \_\_\_\_\_

Do, do, \_\_\_\_\_ do, do, \_\_\_\_\_ do, do, do, do.

4 4 6 6 6 6

Na, na, na, na, na, na, na, na, na. ba, ba, \_\_\_\_\_

Do, do, \_\_\_\_\_ do, do, \_\_\_\_\_ do, do, do, do.

4 4 4 4

**End half-time feel**

**Outro** *Ab*

Gtr. 3

Gtr. 4 *divisi*

3 3 3 3 3 3 3 3

16 14 13 14

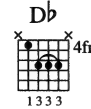
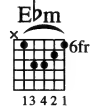
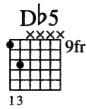
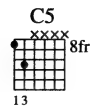
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

**Repeat and fade**



# Help Me Rhonda

Words and Music by Brian Wilson and Mike Love



## Verse

Moderately ♩ = 144 (♩ =  $\frac{3}{4}$ )

Db

Ab

Rhy. Fig. 1  
Gtr. 2 (clean)

C5

1. Well, since she put me down I've been out do - in' in my head...

\*Gtr. 1

Riff A

*mf*

T  
A  
B

4 3 3 6 3 6 3 4 3 3 6 4 6 3

\*Bass arr. for gtr.

Gtr. 1: w/ Riff A  
Gtrs. 2 & 3 tacet  
Db

End Rhy. Fig. 1

Db5 C5 Db5

I come in late at night and in the

Riff B

\*\*Gtr. 3 (clean) *mf*

Gtr. 1 divisi

End Riff B

End Riff A

9 9 9 6 6 9 9 7 6 9 9 9 6 6 9 9 7 6 4 3 6 3 6 3 4 3 6 3 6 3

\*\*12-str. arr. for standard gtr.







**♫♫ Chorus**

[illegible]

**Bkgd. Voc.: w/ Voc. Fig. 2**

The musical score consists of two staves. The top staff is a vocal melody in G-flat major (three flats) and 4/4 time. It begins with a key signature change from A-flat major to G-flat major, indicated by a double flat sign. The melody features eighth-note patterns and rests. Below the staff are the lyrics: "Help me, Rhon - da, help, \_\_\_ help me, Rhon - da. Rhon - da, Help me, Rhon - da, help, \_\_\_ help me, Rhon - da. Help me,". The bottom staff provides a harmonic accompaniment using chords, primarily triads and dyads, corresponding to the vocal melody.


Help me, Rhon - da, help, \_\_\_ help me, Rhon - da.  
Rhon - da, Rhon - da. Help me, Rhon - da, help, \_\_\_ help me, Rhon - da. Help me,

Bkgd. Voc.: w/ Voc. Fig. 2

The musical score for background vocals is written on a grand staff. The top staff is in G-flat major (two flats) and 4/4 time. It features a melody with lyrics: "Help me, Rhon - da, help, — help me, Rhon - da. Help me, Rhon - da, help, — help me, Rhon - da. Rhon - da.)". The bottom staff is a bass line with a rhythmic pattern of eighth and sixteenth notes. The key signature changes to B-flat major (one flat) for the second system.

Help me, Rhon - da, help, — help me, Rhon - da. Help me, Rhon - da, help, — help me, Rhon - da. Rhon - da.)

**Voc. Fig. 2**



A musical staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of four quarter notes: B-flat, A-flat, G-flat, and F. Below the staff, the lyrics are: (Ba, ba, ba, ba.)



Gtr. 3: w/ Riff B  
D $\flat$

*To Coda 1* 

Ebm7                      Ab N.C.                      Db

Help me, Rhon - da, yeah. Get her out of my heart. — 2. She was

3 3 3

6 6 6 6 6 6 6 6 6 6 6 6 4  
 7 7 7 7 7 7 7 7 7 7 7 7 4  
 6 6 6 6 6 6 6 6 6 6 6 6 5  
 8 8 8 8 8 8 8 8 8 8 8 8 6  
 6 6 6 6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6 6 6 6  
 6 6 6 6 6 6 6 6 6 6 6 6 6  
 6 6 6 6 6 6 6 6 6 6 6 6 6  
 4 4 4 4 4 4 4 4 4 4 4 4 4

## Verse

[illegible]

*D.S. al Coda 1*

Gtr. 2: w/ Rhy. Fig. 2

Gu. 2. w/ Rhyl. Fig. 2

let an - oth - er guy come be - tween us and it shat - tered our plans. — Well,

Oo, ah.) (Ba, ba, ba, ba. Come on, Rhon - da.)



# ⊕ Coda 1

## Interlude

D $\flat$

G $\flat$

D $\flat$

(cont. in slashes)

## D.S.S. al Coda 2

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 4 tacet

# ⊕ Coda 2

## Outro

Repeat and fade

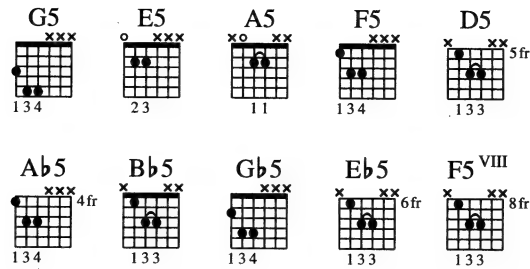
Gtr. 1: w/ Riff A (last 2 meas.)

Gtr. 1: w/ Riff A (last 2 meas.) (till fade)  
Gtr. 3: w/ Riff B (till fade)



# I Get Around

Words and Music by Brian Wilson and Mike Love



## Intro

Moderately fast ♩ = 148

N.C.

Oo. \_\_\_\_\_ I get a -

(Round, round, get a-round, I get a - round, - yeah. Get a-round, round, round, I get a - round.) -

\*Gtr. 1 (fuzz)

*mf*

**TAB**

3 3

\*Tenor gtr. arr. for gtr.

## Chorus

G5  
Rhy. Fig. 1

E5

Gtr. 2  
(clean)

*mp*

round \_\_\_\_\_ from town to town. \_\_\_\_

Voc. Fig. 1

(Get a - round, round, round, I get a - round. - Get a - round, round, round

Gtr. 1  
Riff A

3 3 5 5 3 3 5 5 3 3 5 5 2 0 0 2 2 0 0 2 2



A5

I'm a real cool head. \_\_\_\_ I'm mak - in' real good bread. \_

I get a - round. \_ Get a - round, round, round I get a - round. \_

Verse

Gtr. 2 tacet  
N.C.

F5 D5 End Rhy. Fig. 1

1. I'm get - tin' bugged driv - in' up and down the

Get a - round, round, round I get a - round.) \_

End Voc. Fig. 1

End Riff A Riff B

same old strip. I got - ta find a new place where the kids are \_\_\_\_ hip.

Gtr. 2 *mf*

Gtr. 1 *divisi*

End Riff B

\*

\*Gtr. 1 to the right of slash in tab.



Gtr. 1: w/ Riff B

My bud - dies and me \_\_\_\_ are get - tin'

Gtr. 2

5 7 5 7 4 5 | 7 4 5 7 4 7 | 5 9 10 9

3 5 3 5 2 3 | 5 2 2 5 2 5 | 5 4

real well known. \_ Yeah, the bad guys know us and they leave us a - lone. I get a -

10 10 10 9 | 10 9 10 9 | 10 10 10

### Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 1: w/ Rhy. Riff A

Gtr. 2: w/ Rhy. Fig. 1

G5

round \_\_\_\_\_ from town to town. \_\_\_\_ I'm a real cool head. \_

E5

A5 F5 D5

I'm mak - in' real good bread. \_\_\_\_\_

(I get a - round. \_ I get a -



Guitar Solo  
\*A

E5

Gtr. 2

(cont. in notation)

Get a - round, round, round.

round.) (Round.)

(Oo,

Gtr. 2

Gtr. 1

\*Chord symbols reflect overall harmony.

D

wha, wha, oo, wha, wha,



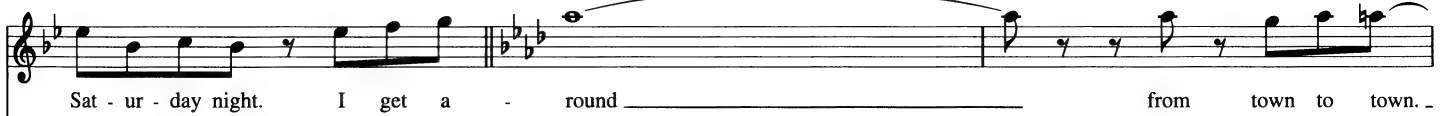




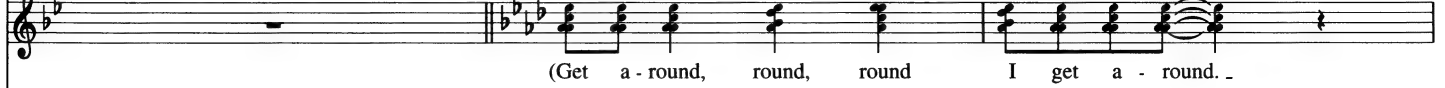
# Chorus

A $\flat$ 5  
Rhy. Fig. 2

Gtr. 2

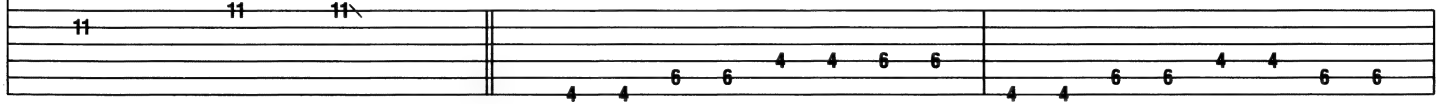


Voc. Fig. 2



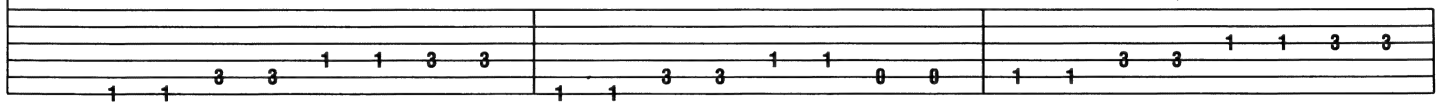
Riff D

Gtr. 1



F5

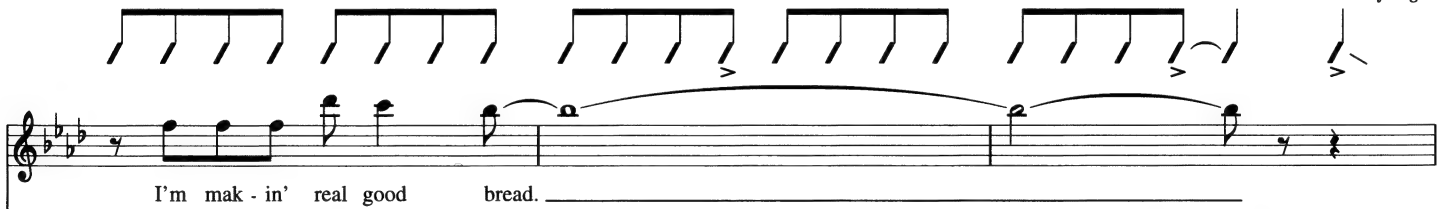
B $\flat$ 5



G $\flat$ 5

E $\flat$ 5

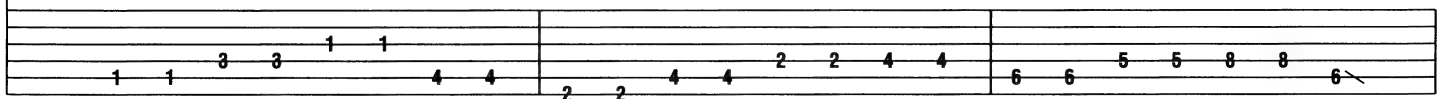
End Rhy. Fig. 2



End Voc. Fig. 2



End Riff D



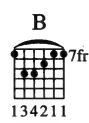
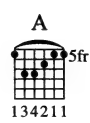
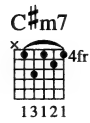






# In My Room

Words and Music by Brian Wilson and Gary Usher



## Intro

Moderately slow ♩ = 76

B G#m7 C#m7 F#

Gtr. 1 (clean)

*mp*  
w/ amp tremolo  
let ring throughout

## Verse

B

1. There's a world where I can go and tell my se - crets

Riff A

B

G#m7

C#m7

A

F#

Gtr. 2 (clean)

*mp*

to. In my room, in my



**Verse**  
 Gtr. 1: w/ Riff A  
 B

B A B

(...room, in my room.)

2. In this world I

(cont. in notation)

End Riff A Rhy. Fig. 1

Gtr. 2

A

lock out all my wor - ries and my

B G#m7 C#m7 A

fears. In my room,







# Verse

Gtr. 1: w/ Riff A (1st 5 meas.)

Gtr. 2: w/ Rhy. Fig. 1

B

C#m7 F#

laugh at yes - ter - day. 3. Now it's dark and

A B G#m7 C#m7 A

I'm a - lone but I won't be a - fraid in my room,

F# B A

in my room. (...room, in my room, in my

Gtr. 1 Riff B End Riff B

Gtr. 1: w/ Riff B (till fade) B A B A

Room, in my room, in my my room, in my...)

Begin fade B A Fade out



# Kokomo

from the Motion Picture COCKTAIL

Words and Music by Mike Love, Terry Melcher, John Phillips and Scott McKenzie

## Intro

Moderately ♩ = 120

(Percussion)

N.C.



A - ru - ba, Ja - mai - ca, oo, — I wan - na take ya. Ber - mu - da, Ba - ha - ma, come —



— on, pret - ty ma - ma. Key Lar - go, Mon - te - go, ba - by, why don't we go? Ja - mai - ca... 1. Off the Flor - i - da Keys, —

## Verse

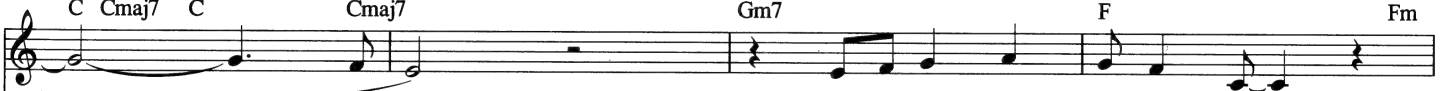
C Cmaj7 C

Cmaj7

Gm7

F

Fm



there's a place called Ko - ko - mo. —

Rhy. Fig. 1

\*Gtr. 1 (acous.)



T	0	0	X	0	0	X	0	0	0	X	0	0	X	X	3	3	X	3	3	X	X	1	1	X	1	1	X	1
A	1	0	X	1	1	X	0	0	0	X	0	0	X	X	3	3	X	3	3	X	X	2	2	X	2	2	X	2
B	2	2	X	2	2	X	2	2	2	X	2	2	X	X	5	5	X	5	5	X	X	3	3	X	3	3	X	3
	3	3	X	3	3	X	3	3	3	X	3	3	X	X	3	3	X	3	3	X	X	1	1	X	1	1	X	1

\*Doubled throughout



That's where you wan - na go — to get a - way from it all. —



1	1	X	1	1	X	X	0	0	X	0	0	X	X	5	5	X	5	5	X	3	3	3	X	3	3	X	0
1	1	X	1	1	X	X	1	1	X	1	1	X	X	5	5	X	5	5	X	3	3	3	X	3	3	X	1
1	1	X	1	1	X	X	0	0	X	0	0	X	X	5	5	X	5	5	X	3	3	3	X	3	3	X	0
3	3	X	3	3	X	X	2	2	X	2	2	X	X	4	4	X	4	4	X	3	3	3	X	3	3	X	2
3	3	X	3	3	X	X	3	3	X	3	3	X	X	5	5	X	5	5	X	3	3	3	X	3	3	X	3
1	1	X	1	1	X	X	3	3	X	3	3	X	X	5	5	X	5	5	X	3	3	3	X	3	3	X	3

End Rhy. Fig. 1



Bod - ies in the sand, — trop - i - cal drink melt - ing in your hand. —  
Ev - 'ry - bod - y knows — a lit - tle place like Ko - ko - mo. —

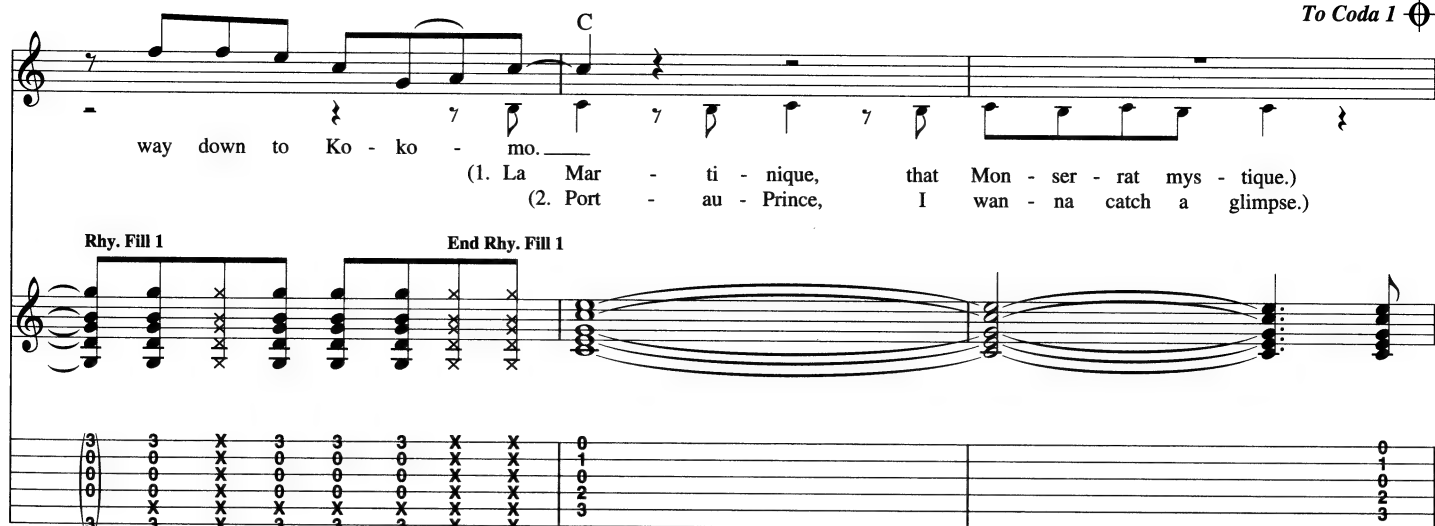






way down to Ko - ko - mo. (1. La Mar - ti - nique, that Mon - ser - rat mys - tique.)  
(2. Port - au - Prince, I wan - na catch a glimpse.)

**Rhy. Fill 1** **End Rhy. Fill 1**


**Verse**

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

C Cmaj7 C Cmaj7 Gm7 F Fm

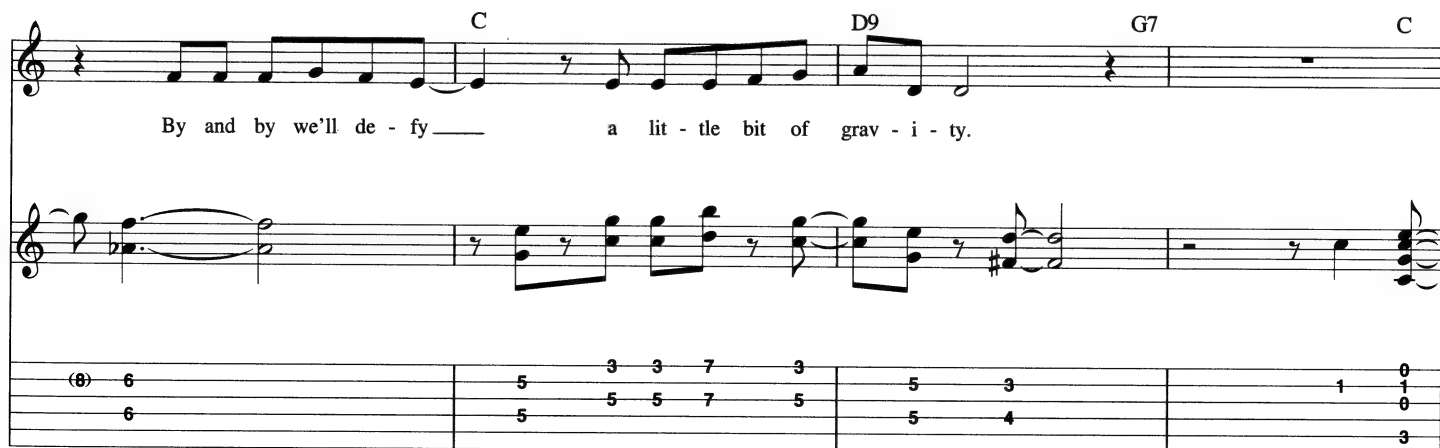
2. We'll put out to sea and we'll per - fect our chem - is - try.

Gtr. 2 (acous.)  
*mf*  
w/ fingers



C D9 G7 C

By and by we'll de - fy a lit - tle bit of grav - i - ty.





Cmaj7 C Cmaj7 Gm7 F Fm

Af - ter - noon de - light, — cock - tails and moon - lit nights. —

let ring —————

C D9 G7 C

That dream - y look in your eye — give me a trop - i - cal con - tact high way down in Ko - ko - mo. —

A -

⊕ Coda 1  
Saxophone Solo  
Gtr 1: w/ Rhy. Fig. 1

D.S.S. al Coda 2

8

⊕ Coda 2

Outro-Chorus

Begin fade

Gtr. 1: w/ Rhy. Fig. 2 (1 1/2 times)

Gtr. 1: w/ Rhy. Fill 1

C Bb

way down in Ko - ko - A - ru - ba, Ja - mai - ca, oo, — I wan - na take ya to Ber -

mo. —

F Bb C Bb

mu - da, Ba - ha - ma, come — on, pret - ty ma - ma. Key Lar - go, Mon - te - go, ba - by, why don't we go?

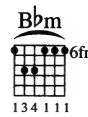
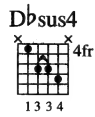
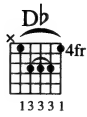
Oo, — I wan - na take you down to

Fade out



# Little Deuce Coupe

Music by Brian Wilson  
Words by Roger Christian



Intro  
Moderately fast Rock ♩ = 134 (♩ =  $\overset{\frown}{\text{3}}$ )

Gr. 1 (clean) *mf*

(Drums)

You don't know what I got.

(Lit - tle deuce coupe you don't know what I got. Lit - tle deuce coupe you don't know, you don't know what I got.)

Gr. 2 (clean) *mf*

TAB

6 6 8 6 6 6 8 6 6 6 8 6 6 6 8 6

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Verse

1. Well I'm not brag - gin' babe, so  
lit - tle deuce coupe with a

3. See additional lyrics

- tle deuce coupe you don't know what I got.)

(Oo, \_\_\_\_\_  
(Oo, \_\_\_\_\_

6 6 8 6 6 6 8 6 6 6 8 6 6 6 8 6

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4



don't put me down but I've got the fast - est set of wheels in town. When  
flat head mill but she'll walk a Thun - der - bird like she's stand - in' still. She's

deuce coupe, deuce coupe, deuce coupe,

6 6 8 6 6 6 8 6 6 6 8 6 6 6 8 6 6 6 8 6 6 6 8 6

some - thin' comes up to me, he don't e - ven try 'cause if it had a set of wings, man I  
port - ed and re - lieved and she's stroked and bored. She'll do a hun - dred and for - ty in the

deuce coupe.) deuce coupe.)

Db Db sus4 Db Ab

6 6 8 6 6 6 8 6 6 6 8 6 6 6 8 6 6 6 8 6 6 6 8 6



# Chorus

E $\flat$

B $\flat$ m

E $\flat$

B $\flat$ m

Rhy. Fig. 1

know she could fly. } She's my lit - tle deuce coupe, you don't know — what I got. —  
 top end flooded.

Voc. Fig. 1

Voc. Fig. 1A  
 (Lit - tle deuce coupe,  
 (Lit - tle deuce coupe,  
 you don't know — what I, my  
 you don't know — what I got.) —

Rhy. Fig. 1A

6 6 8 6 6 6 8 6 8 8 8 8 8 8 11 8 8 8 8 8 8 11 8  
 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

1.

2.

A $\flat$

To Coda

End Rhy. Fig. 1

lit - tle deuce coupe you don't know what I got.) know what I got.)  
 2. Just a — She's got a

End Voc. Fig. 1

End Voc. Fig. 1A

End Rhy. Fig. 1A

6 6 8 6 6 6 8 6 6 6 8 6 6 6 8 6 6 6 8 6 6 6 8 6  
 4



# Bridge

Db

Db sus4 Db Ab

com - pe - ti - tion clutch with a four on the floor and she purrs like a kit - ten till the lake pipes roar. And  
(Oo, four on the floor. Oo, lake pipes roar.)

Db

Db sus4 Db

Bbm

Eb

D.S. al Coda

if that ain't e - nough to make you flip your lid, there's one more thing, I got the pink slip, dad - dy. 3. And  
(Oo, flip your lid, oo, pink slip, dad - dy.)

# Coda

## Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (last meas.)  
Bkgd. Voc.: w/ Voc. Figs. 1 & 1A (last meas.)

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (till fade)  
Bkgd. Voc.: w/ Voc. Figs. 1 & 1A (till fade)

She's my lit - tle deuce coupe, you don't know what I got.

## Begin fade

## Fade out

She's my lit - tle deuce coupe, you don't know what I got.

## Additional Lyrics

3. And comin' off the line when the light turns green  
Well, she blows 'em out of the water like you never seen.  
I get pushed out of shape and it's hard to steer  
When I get rubber in all four gears.



**Words and Music by Brian Wilson and Mike Love**

Db

4fr

1 3 3 3

$G^b$   
  
 1 3 4 2 1 1

Ab 4f

1 3 4 2 1 1

**Moderately fast Rock ♩ = 152**

## Verse

Db

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Gr. 2: w/ Rhy. Fig. 1

fast - er, fast - er. Third gear, Hon - da, Hon - da hang on tight. fast - er, fast - er.

4 4 6 4 4 6 5 6 6 8 6 6 6 6 3 4 4 6 4 4 6 5

2 2 2 2 2 2 3 4 4 4 4 4 4 4 1 2 2 2 2 2 2 3

1., 2. 3.

It's all right.) 2. It's not a First 3. It climbs the right.)

(Fast - er.)

End Rhy. Fig. 1 Rhy. Fill 1 End Rhy. Fill 1

6 6 8 6 6 6 8 6 6 6 8 6 6 6 6 6 6 6 8 6 6 6 8 6

4 4

### Outro-Chorus

Gr. 2: w/ Rhy. Fig. 1

Begin fade

gear, it's all right. Sec - ond gear, a lean right. (Hon - da, Hon - da go - ing fast - er, fast - er. Lit - tle Hon - da, Hon - da go - ing

fast - er, fast - er. Third gear, Hon - da, Hon - da hang on tight. fast - er, fast - er.

Gr. 2: w/ Rhy. Fill 1

(Fast - er.) It's all right.)

Fade out



**Words by Roger Christian**  
**Music by Brian Wilson**

**Words by Roger Christian**  
**Music by Brian Wilson**

**Fast Rock** ♩ = 160

Gtr. 2 tacet  
Bb

$$D_b m$$

Eb5

Ab

$D^b$   $A^b5$

Db Ab

E♭7

(Tach it up, tach it up, bud - dy, gon - na shut you down.)\_\_\_\_\_

1. It

Gtr. 2 (clean)

Gtr. 1 (clean)

*mf*

*mf*

[illegible]

\* Ab5

Ab6 Ab5

Ab6 Ab5

Ab6 Ab5

Ab6 Ab5

hap - pened on the strip where the road is wide, \_\_\_\_ two cool shorts stand - in' side by side. \_ Yeah, my  
(Oo, \_\_\_\_\_ rev - vin' up now. Oo, \_\_\_\_\_ rev - vin' up now.

Gtr. 1

**Rhy. Fig. 1**

P.M.

\*Chord symbols reflect combined harmony.



Db5 Db6 Db5 Db6 Db5 Ab5 Ab6 Ab5 Ab6 Bb5

fuel in - ject - ed Sting - ray and a four thir - teen a rev - vin' up their en - gines and it sounds real mean. —  
 Oo, — rev - vin' up now. Oo, — rev - vin' up now.

P.M. —

Db5 Eb5 Ab Eb7 Eb5

Tach it up, tach it up, bud - dy, gon - na shut you down. —  
 Tach it up, tach it up, bud - dy, gon - na shut you down.) —

End Rhy. Fig. 1

P.M. —



Verse

Gtr. 1: w/ Rhy. Fig. 1

Ab5 Ab6 Ab5 Ab6 Ab5 Ab6 Ab5

2. De - clin - ing num - bers at an e - ven rate. At the count of one we both ac -  
 (Oo, mov - in' out now. Oo,

Gtr. 2

Riff A

P.M.

Ab6 Ab5 Db5 Db6 Db5 Db6 Db5

cel - er - ate. My Sting - ray is light, the slicks are start - in' to spin but the  
 mov - in' out now. Oo, mov - in' out now.

P.M.

Ab5 Ab6 Ab5 Ab6 Bb5

four thir - teen's real - ly dig - gin' in. Got - ta be cool now,  
 Oo, mov - in' out now. Got - ta be cool now,

P.M.

Db5 Eb5 Ab5 Ab

pow - er shift here we go. } The  
 pow - er shift here we go.) }

Gtr. 1

Gtr. 2

End Riff A

P.M.



Db5

**Rhy. Fig. 2**

[illegible]

P.M.-----

A number line from 0 to 20. The numbers 4, 3, 6, 3, 4, 6, 6, 4, 4, 3, 4, 4, 4, 5, 4, 4, 3, 4, 4, 4, 4, 4 are marked on the line. There are arcs connecting 3 to 4 and 3 to 4.

**End Rhy. Fig. 2**

[illegible]

P.M. ----->----->-----|

The second system of the musical score for 'The Little Boat' consists of four measures. The first measure contains a half note G4, a half note A4, and a half note B4, all beamed together. The second measure contains a half note C5, a half note D5, and a half note E5, all beamed together. The third measure contains a half note F5, a half note G5, and a half note A5, all beamed together. The fourth measure contains a half note B5, a half note C6, and a half note D6, all beamed together. The system concludes with a double bar line.



Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2      D**b**5

Gr. 2 Db5 Ab5

6 6 6 4 6 6 6 4 6 6 4 4 4 6 6 4 4 6 6

First staff: Melodic line in G-flat major. Chords indicated are Db5, Ab5, and Eb7. The melody consists of eighth and quarter notes with some slurs and accents.

Gtr. 1: w/ Rhy. Fig. 1

Gtr, 2: w/ Riff A

3. Ped - als to the floor, hear his dual quads drink - in', now the four thir - teen's lead is start - in' to shrink. He's  
(Oo, \_\_\_\_\_ honk - in' on now. Oo, \_\_\_\_\_ honk - in' on now.

Db5 Db6 Db5 Ab5 Ab6 Ab5 Ab6 Bb5  
 hot with ram in - duc - tion but it's un - der - stood, I got - ta fuel in - ject - ed en - gine sit - tin' un - der my hood.  
 Oo, honk - in' on now. Oo, honk - in' on now.

Voc. Fig. 1

Db5 Eb5 Ab Db Ab Db Ab Db Ab Db Ab

End Voc. Fig. 1

Shut it off, shut it off, bud - dy, now I shut you down. —  
Shut it off, shut it off, bud - dy, now I shut you down.) —

[illegible]



# Outro

Voc. & Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)

Bb5 Db5 Eb5 Ab Absus4Ab Ab6 Ab Bb5 Bb Bb7

P.M. ---

Db5 Dbm Eb7 Ab Db Ab Db Ab Db Ab Bb Dbm Eb7

P.M. ---

Ab Absus4Ab Absus4Ab5 Ab Db Ab Db Ab Bb Dbm Eb7 N.C.

*Begin fade* *Fade out*

P.M. ---



**Words and Music by Brian Wilson**

**Moderately** ♩ = 126  
N.C.

Gtr. 1 tacet  
2nd time, Gtr. 4: w/ Riff B  
Ab

B., my grand - fa - ther and me. A - and  
 — and threw a - way all my grits —



**E $\flat$**

round then he Nas took and he sau he town ate up we all of did my roam. corn.

Fingerings: 8 9 8 9 8 9 | 8 9 9 8 9 8 9 | 6 8 9 8 8 8

Fingerings: 11 13 13 | 11 13 10 13 | 11 13 10 13 10

\*2nd time, Bkgd. Voc.: w/ Voc. Fig. 1

**A $\flat$**

Drink - ing all night, got in - to a  
Let me go home. Why don't they let me go

Fingerings: 6 8 9 8 8 8 | 8 9 9 8 9 8 9 | 8 9 9 8 9 8 9

Fingerings: 11 13 10 13 10 | 11 13 10 13 10 | 11 13 11

\*2nd time, Double-time feel (next 4 meas.)

**D $\flat$**  **B $\flat$ m7** **A $\flat$**

fight. home? Well, I feel so broke up,  
This is the worst trip

Fingerings: 4 6 6 7 6 6 6 | 6 6 7 6 6 9 | 8 9 9 8 9 8 9

Fingerings: 9 11 8 11 8 | 9 8 11 8 11 | 11 13 10 13 10



To Coda

**E<sub>b</sub>** **A<sub>b</sub>**

I wan - na go home. } So  
I've ev - er been on. }

**End Riff A**

**End Riff A1**

### Chorus

Gtrs. 2 & 3: w/ Riffs A & A1

**A<sub>b</sub>**

hoist up the John B. sail. See how the main - sail sets.

**Riff B**  
Gtr. 4 (clean)

*mf*  
let ring throughout

**E<sub>b</sub>**

Call for the cap - tain a - shore, let me go home.



Ab

Let — me go home. I wan - na go —

Fretboard diagram showing fret numbers: 11, 11, 12, 13, 11, 11, 12, 11, 11, 13, 13, 13, 13, 11, 13, 13, 11, 13, 13, 13.

Db Bbm7 Ab

home, a yeah, — yeah. Well, I feel so broke — up,

Fretboard diagram showing fret numbers: 9, 9, 10, 11, 9, 9, 10, 9, 9, 9, 10, 9, 11, 13, 13, 13, 11, 13, 13, 13.

Eb Ab

I wan - na go home. (Da, da. Da, da, da. Da, da, da. Da, da, da.) 2. The

End Riff B

Fretboard diagram showing fret numbers: 11, 11, 12, 13, 11, 11, 12, 11, 11, 13, 13, 13, 13, 11, 13, 13, 13, 11, 13, 13.

# Verse

Gtrs. 2, 3 & 4: w/ Riffs A, A1, & B

Ab

first mate, he got — drunk, — broke in the cap - tain's — trunk. — The

(Oo. —)

Fretboard diagram showing fret numbers: 11, 11, 12, 13, 11, 11, 12, 11, 11, 13, 13, 13, 13, 11, 13, 13, 13, 11, 13, 13.



con - sta - ble had to come and take him a - way. Sher - iff John

Oo.)

**E<sub>b</sub>**

Stone, why don't you leave me a - lone? A yeah, - yeah. Well, I

(Ah.)

**A<sub>b</sub>** **D<sub>b</sub>** **B<sub>b</sub>m7**

**\*Voc. Fig. 1** **End Voc. Fig. 1**

(Oo.)

**\*Refers to bkgd. voc. only.**

feel so broke up, I wan - na go home. So

Oo.)

**A<sub>b</sub>** **E<sub>b</sub>** **A<sub>b</sub>**

### Chorus

Gtrs. 2, 3 & 4: w/ Riffs A, A1, & B (1st 8 meas.)

hoist up the John B. sail. See how the main - sail

(Hoist up the John B., hoist up the John B. See how the main - sail,

**A<sub>b</sub>**

sets. Call for the cap - tain a - shore, let me go

see how the main - sail. Call for the cap - tain a - shore, let me go

home, let me go home, I wan - na go home. Let me go

home, let me go home. home. home. home. Let me go

**E<sub>b</sub>** **N.C.**

home, Why don't you let me go home? Well, I

home, home. home.

(Hoist up the John B. sail. (Hoist up the John B.)



Gtrs. 2, 3 & 4: w/ Riffs A, A1, & B (last 4 meas.)

feel so broke up, I wan - na go  
Feel so broke up, I wan - na go

Feel so broke up, I wan - na go

A<sup>b</sup>

home.  
home.)

home. Let me go home.)  
(Hoist up the John B.)

3. The

*D.S. al Coda*

# ⊕ Coda

Gtrs. 2 & 3: w/ Riffs A & A1 (last meas.)

## Outro-Chorus

Gtrs. 2, 3 & 4: w/ Riffs A, A1, & B (till fade)

A<sup>b</sup>

So hoist up the John B. sail.  
(Hoist up the John B., hoist up the John B.)

*Begin fade*

See how the main - sail sets.  
See how the main - sail, see how the main - sail.

Call for the cap - tain a -  
Call for the cap - tain a -

E<sup>b</sup>

shore, let me go home, let me go home,  
shore, let me go home, let me go home.

I wan - na go

*Fade out*

A<sup>b</sup>

home.  
home.)

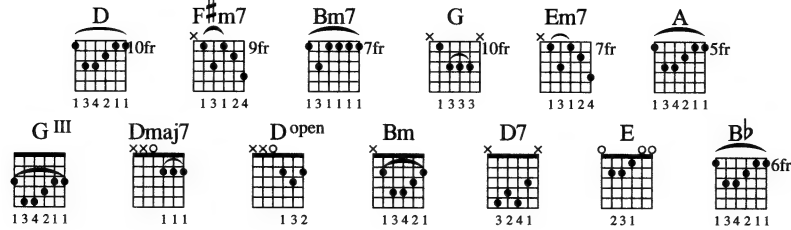
home. Let me go home.) Why don't you let me go?

(Hoist up the John B.)



# Surfer Girl

Words and Music by Brian Wilson



## Intro

Moderately slow  $\text{♩} = 76$

Chords: D, F#m7, Bm7, F#m7

Gtr. 3 (clean) *mp*

(Ah, Oo, ah,

Gtr. 1 (clean) *mf*

TAB

Gtr. 2 (clean) *mf*

TAB

## Verse

Gtrs. 2 & 3 tacet

D

Bm

Chords: G, Em7, A

Oo, Oo, ah. ah.)

1. Lit - tle have surf - er, you  
2. I have watched you

let ring -----

TAB



G A Dmaj7 D7 G Gm

lit - tle one, made my heart come all un - done. }  
on the shore, stand - ing by the o - cean's roar. }

Gr. 1

D Bm G A 1. D Bm

Do you love me, do you, surf - er girl? Ah.  
(Girl, surf - er girl, my

G A D G D 2.

lit - tle surf - er girl. girl? Oo. surf - er girl. Oo.

(Girl, surf - er girl, surf - er girl.)

(cont. in slashes)



## G III

The musical score is arranged in three systems. The first system contains the vocal melody and guitar accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar part is in treble clef, featuring a series of chords: Dopen, D7, GIII, A, Dmaj7, and Bm. The lyrics "grow. In my wood - ie I would take you" are written below the vocal line. The second system continues the vocal melody and guitar accompaniment. The third system features a piano accompaniment in treble clef, consisting of a series of chords: Dopen, D7, GIII, A, Dmaj7, and Bm. The lyrics "Ah.)" are written below the piano part. The score concludes with a final chord, Dopen.

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal line and the beginning of the guitar accompaniment. The vocal line starts with the lyrics "ev - 'ry - where I go." and is followed by a guitar solo section marked "P.M." and a final section with a key signature change to one flat (Bb). The guitar accompaniment is written in a style that suggests a specific playing technique, possibly a fingerstyle or a specific guitar model, as indicated by the "P.M." marking.



Gtr. 3 tacet  
Eb

[illegible]

Gr. 1: w/ Rhy. Fig. 1 (4 times)

Eb Cm Ab Bb  
 \*Voc. Fig. 1  
 girl? surf - er girl, my lit - tle surf - er girl.) Lit - tle  
 Gtr. 3 Rhy. Fig. 2 End Rhy. Fig. 2

\*Refers to downstemmed notes only.

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)  
Gtr. 3: w/ Rhy. Fig. 2 (3 times)

one, ah. Lit - tle one, ah.

*Begin fade*

Ab Bb Eb Cm Ab Bb

Lit - tle one. Lit - tle...

*Fade out*



# Surfin' Safari

Words and Music by Brian Wilson and Mike Love

## Intro

Moderately fast ♩ = 168

\*E D B

Let's go surf - in' now, ev - 'ry - bod - y's learn - in' how. { Come on a sa - fa - ri with me. —  
(Come on a sa - fa - ri with me.) —

Gtr. 1 (clean) Rhy. Fig. 1

*mf*

T	9	7	4	4
A	9	7	4	4
B	9	7	4	4
	7	5	2	2

\*Chord symbols reflect basic harmony.

## Verse

3rd time, Gtr. 2 tacet

A

\*\*Voc. Fig. 1

Come on a sa - fa - ri with me. 1. Ear - ly in the morn - in' we'll be  
2., 3. See additional lyrics  
(Oo.)

End Rhy. Fig. 1 Rhy. Fig. 2

P.M. ———

1	1	1	1	1	1	1	1	2	2	4	2	2	2	4	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

\*\*Refers to upstemmed notes only.

D E A

start - in' out, — Some hon - ey's will be com - in' a - long. — We're

End Voc. Fig. 1

End Rhy. Fig. 2

P.M. ———

2	2	4	2	2	2	4	2	2	2	4	2	2	2	4	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0



Bkgd. Voc.: w/ Voc. Fig. 1  
 Gtr. 1: w/ Rhy. Fig. 2

load - in' up our wood - ie with our boards in - side and head - in' out sing - in' our song. —

D E A

# Chorus

Come on, ba - by, wait and see, — yes,  
 (Surf - er, surf - in' sa - fa - ri.

A

Gtr. 1

P.M. —

2	2	4	2	2	2	4	2	2	2	4	2	2	2	4	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

I'm gon - na take you surf - in' with me. — Come on a -  
 Surf - er, surf - in' sa - fa - ri.

P.M. —

2	2	4	2	2	2	4	2	2	2	4	2	2	2	4	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

long, surf ba - by, wait and see, — yeah,  
 Surf - er, surf - in' sa - fa - ri.

D

P.M. —

2	2	4	2	2	2	4	2	2	2	4	2	2	2	4	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0



Gtr. 1: w/ Rhy. Fig. 1

**A** **E**

I'm gon - na take you surf - in' with me. Surf - er, surf - in' sa - fa - ri. Let's go surf - in' now,

P.M. -----

2 0 2 0 4 0 2 0 2 0 2 0 4 0 2 0 2 0 2 0 4 0 2 0

*To Coda*  $\oplus$  1.

**D** **B** **E**

ev - 'ry - bod - y's learn - in' how. { Come on a sa - fa - ri with me. (Come on a sa - fa - ri with me.) Come on a sa - fa - ri with me. 2. (In)

2.

**Guitar Solo**  
Gtr. 1: w/ Rhy. Fig. 2 (2 times)  
**A** **D**

Come on a sa - fa - ri with me.

Gtr. 2 (clean)

*f*

7 5 7 5 7 7 7 5 7 7 5 5 7 5 7 5 5

**E** **A**

Come on a sa - fa - ri with me.

let ring-----

1/2 5 7 5 7 5 7 7 7 5 7 7 5 5 7 5 7 5 5

1/4 8 7 5 7 5 7 5 5



3. They're

## Coda

**Coda** *Repeat and fade*

**Outro**

**A**

Come on a sa - fa - ri with me, yeah, me. With  
(Surf - in' sa - fa - ri, surf - in' sa - fa - ri.)

Gtr. 1

P.M. -----

2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

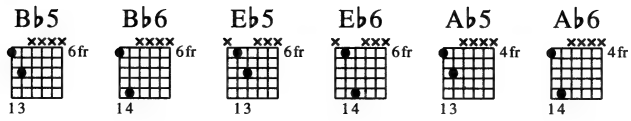
### *Additional Lyrics*

2. In Huntington and Malibu they're shootin' the pier,  
In Rin' con they're walkin' the nose.  
We're goin' on safari to the islands this year,  
So if you're comin', get ready to go.  
(To Chorus)
3. They're anglin' in Laguna and Cerro A'zul,  
They're kickin' it in Dohini too.  
I tell you surfin's runnin' wild, it's gettin' bigger every day,  
From Hawaii to the shores of Peru.  
(To Chorus)



# Surfin' U.S.A.

**Words and Music by Chuck Berry**



## Intro

**Moderately fast** ♩ = 160

Eb

**E♭ sus4 E♭**

**E♭sus4 E♭**

## Verse

Bb5      Bb6 Bb5      Bb6 Bb5

Gtr. 2 (clean)

mf

P.M. throughout

1. If ev - 'ry - bod - y had an o - cean -  
route \_\_\_\_\_  
(Oo,

Gtr. 1 (clean)

*mf*

P.M. - - P.M. - -

TAB

12	11	11	11	11	11	11	11	11	6	6	6	6	6	6	6	6
12	12	13	12	12	13	12	12	13	6	6	6	6	6	6	6	6
13									6	6	6	6	6	6	6	6

[illegible]



Bb5 Bb6 Bb5 Bb6 Bb5 Eb5 Eb6 Eb5 Eb6 Eb5

*sim.*

surf - in' like Cal - i - forn - i - a.  
 surf - boards, we can't wait for June.  
 Oo, oo.

P.M. - - - P.M. - - - P.M. - - - - - P.M. - - - - -

Ab5 Ab6 Ab5 Ab6 Ab5

You'd see 'em wear - ing their bag - gies, —  
 We'll all be gone for the sum - mer, —  
 Oo.

Hua - ra - chi sand - al's too. —  
 we're on surf - ari to stay. —

P.M. - - - - - P.M. - - - P.M. - - -

Eb5 Eb6 Eb5 Eb6 Eb5 Bb5 Bb6 Bb5 Bb6 Bb5

— A bush - y, bush - y blonde hair surf - do, —  
 — Tell the teach - er we're surf - in', —  
 oo. Oo,

P.M. - - - - - P.M. - - - - - P.M. P.M. - - - P.M. - - -



Ab5 Eb5 Eb6 Eb5 Eb6 Eb5 Verse Bb5 Bb6 Bb5 Bb6 Bb5

surf-in' U. S. A. 2. You'll catch 'em surf-in' at Del Mar, -  
 surf-in' U. S. A. 4. And Hag-ger-ties and Swam - ies.  
 oo.) \_\_\_\_\_

(In - side, out - side)

P.M. - - - - - P.M. - - - - - P.M. - - - - -

Bb6 Bb5 Bb6 Bb5 Eb5 Eb6 Eb5 Eb6 Eb5 Bb5

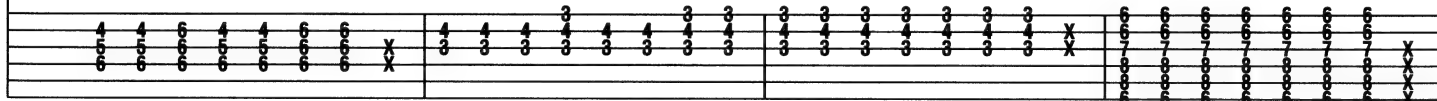
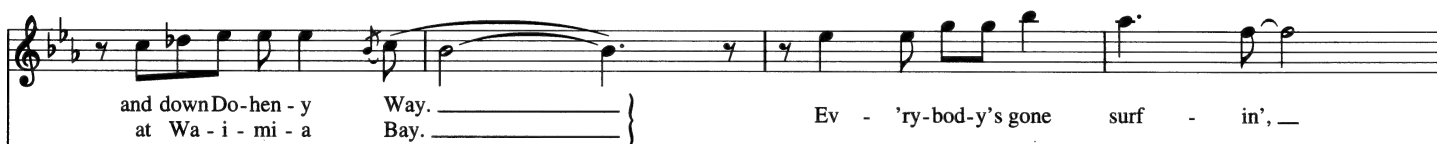
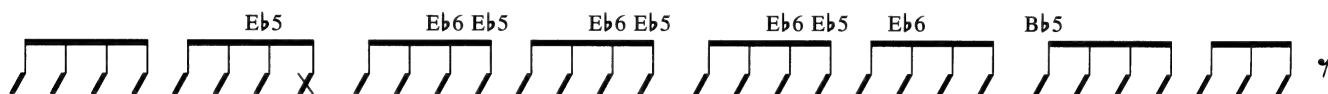
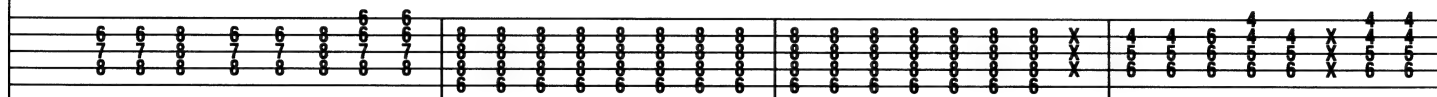
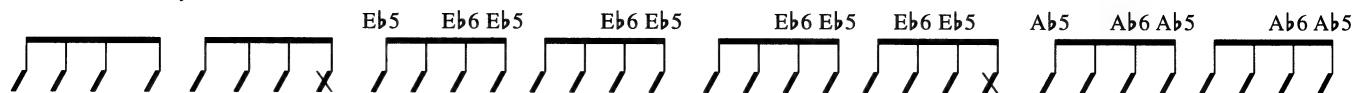
Ven-tu - ra Coun-ty line. San-ta Cruz and Trest - le, -  
 Pa-cif - ic Pal - i - sades. San O - no - fre and Sun - set. -

U. S. A. In - side, out - side U. S. A. In - side, out - side

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -



2nd time, Gtr. 1: w/ Rhy. Fill 1

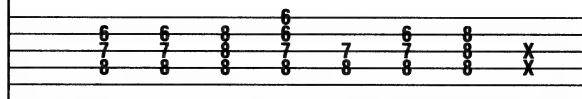


Rhy. Fill 1

Gtr. 2



P.M. P.M.





Ab5 Eb5 Eb6Eb5 Eb6Eb5 1. 2. Eb5 Eb6Eb5 Eb6Eb5 (cont. in notation)

surf-in' U. S. A. 3. We'll all be plan-ning out a

P.M. ----- P.M. -----

Detailed description: This system contains the first two staves of music. The top staff is a guitar part with a treble clef and a key signature of two flats. It includes a melodic line with lyrics 'surf-in' U. S. A.' and '3. We'll all be plan-ning out a'. Above the staff are chord symbols: Ab5, Eb5, Eb6Eb5, Eb6Eb5, and Eb5. The bottom staff is an organ part with a grand staff (treble and bass clefs). It features a series of chords and a melodic line. Pedal markings 'P.M.' are present below the staff.

Organ Solo Bb5 Eb5

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

Detailed description: This system is dedicated to an 'Organ Solo'. It features a grand staff with treble and bass clefs. The music consists of a series of chords and a melodic line. Chord symbols Bb5 and Eb5 are indicated above the staff. Pedal markings 'P.M.' are placed below the staff.

Gtr. 2 P.M. ----- *sim.*

Detailed description: This system shows the second guitar part, labeled 'Gtr. 2'. It features a single staff with a treble clef. The music is a melodic line with a 'sim.' (sustained) marking. Pedal markings 'P.M.' are present below the staff.

Bb5 Eb5 P.M. ----- *f*

P.M. -----

Detailed description: This system contains the third and fourth staves of music. The top staff is a guitar part with a treble clef and a key signature of two flats. It includes a melodic line with a 'f' (forte) marking. Above the staff are chord symbols Bb5 and Eb5. The bottom staff is an organ part with a grand staff. It features a series of chords and a melodic line. Pedal markings 'P.M.' are present below the staff.



**Guitar Solo**  
Ab5

Eb5

Ev - 'ry - bod - y's gone  
(Mm. - - -)

let ring - - - let ring - - -

1/2 1/2 P.M. - - -

(cont. in slashes)

**Outro-Chorus**  
Bb5

Bb6 Bb5 Ab5

Eb5

Eb6 Eb5

Eb6 Eb5

Eb

④  
1fr

Gtr. 2 (clean)

P.M. throughout

surf - in', -  
surf - in', -

surf-in' U. S. A. \_\_\_\_

Ev - 'ry-bod-y's gone  
mm. -

P.M. - - - - - P.M. - - - - -

**Repeat & fade**

2nd time, Bkgd. Voc.: w/ Voc. Fill 1

Bb5

Ab5

Eb5

Eb6 Eb5

Eb6 Eb5

surf - in', -  
surf - in', -

surf-in' U. S. A. \_\_\_\_

Ev - 'ry-bod-y's gone  
Mm.) \_\_\_\_

P.M. - - - P.M. - - - P.M. - - -

Voc. Fig. 1

Yeah.



**Words and Music by Brian Wilson and Mike Love**

**Moderately slow** ♩. = 76

\*Refers to downstemmed notes only.

2nd time, Bkgd. Voc.: w/ Voc. Fig. 1

**\*\*T = Thumb on 6th string**

**Voc. Fig. 2**

(Oo.)



2nd time, Bkgd. Voc.: w/ Voc. Fig. 3

E<sup>b</sup> Cm7 Dm7 G E

or liv - ing this way? For I have the }  
 "I don't feel the same way." Still I have the }

T

**Chorus**  
Amaj7 Am7 D Gmaj7

warmth of the sun with - in me { at night.  
 to - night.

(Oo, warmth of the sun. Oo, with - in me { at to -

1. G G<sup>+</sup> 2. G Ebm7 Ab7

2. The 3. I'll

night.) night.)

T T

**Voc. Fig. 3**

(Oo.)



Verse

Db Bbm7 Fb Dbm7 Ebm7

dream of her arms, and though they're not real,

Oo. Oo. Oo.

Riff A

Ab Ab+ Db Bbm7 Fb Dbm7

just like she's still there, the way that I

Oo. Oo. Oo.

End Riff A

Ebm7 Ab F

feel, My love's like the

Oo. Oo.)



# Chorus

Bbmaj7

Bbm7

Eb7

warmth \_\_\_\_\_ of the sun, \_\_\_\_\_ it won't ev - er

(Oo, warmth of \_\_\_\_\_ the sun. \_\_\_\_\_

7 7 6 7 7 7 7 6 7 7 6 6 6 6 6 5 6 4 6 5

Abmaj7

Ab

Ab+

die. \_\_\_\_\_

Oo, \_\_\_\_\_ it won't ev - er die.) \_\_\_\_\_

T T T T

5 5 4 5 5 5 4 5 5 4 4 4 4 4 4 4 4 4 4 4

# Outro

Gr. 1: w/ Riff A (till fade)

Repeat and fade

Db

Bbm7

Fb

Dbm7

Ebm7

Ab

Ab+

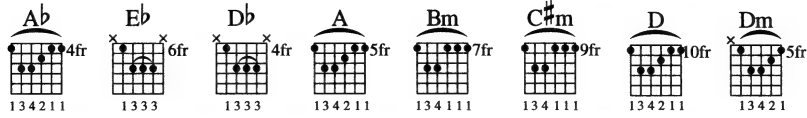
Ah. \_\_\_\_\_ Oo. \_\_\_\_\_

(Oo. \_\_\_\_\_ Oo. \_\_\_\_\_ Oo. \_\_\_\_\_ Ah.) \_\_\_\_\_



# When I Grow Up (To Be a Man)

**Words and Music by Brian Wilson and Mike Love**



## Intro

**Moderately fast Rock ♩ = 148**

Ab<sup>+</sup> Db Cm6 Bbm7 Ab

Gr. 3 (clean) *mf*

When I grow up — to be — a man. 1. Will I

\*Gr. 1

Riff A End Riff A Riff B End Riff B

*mf*

TAB

\*Harpsichord arr. for gtr.

Gr. 2 (clean)

*mf*

TAB

## Verse

Gtr. 1 tacet

Ab

**Rhy. Fig . 1A**

Eb

Gtr. 1: w/ Riff B

Ab

**End Rhy. Fig . 1A**

dig the same things that turn me on as a kid? Will I

Gr. 2 Rhy. Fig. 1 End Rhy. Fig. 1



Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

Gtr. 1: w/ Riff B

look back and say\_\_ that I wish I had - n't done what I did?\_\_ Will I\_\_ joke a -

round (Oo, still joke a - round. and still dig those sounds (Oo, still dig those sounds.) when

(Oo, still joke a - round. Oo, still dig those rock and roll sounds.)

Riff C

End Riff C

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

\*Gtrs. 2 & 3

\*Composite arrangement

Gtrs. 2 & 3 tacet

Ab<sup>+</sup>

Db

Cm6

Bbm7

Ab

Db

Gtr. 3

I grow up\_\_ to be\_\_ a man? 2. Will I

Gtr. 1 *loco*

Gtr. 2

Gtr. 2



# Verse

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (2 times)

1st time, Gtr. 1 tacet

2nd time, Gtr. 4 tacet

Gtr. 1: w/ Riff B

Ab Eb Ab

look for the same things in a wom-an that I dig in a girl? Will I  
 (Oo, be proud, or will they think their old man's a square? four - teen, fif - teen.  
 (Oo, kids eight - teen, nine - teen. When they're

Gtr. 1: w/ Riff B

Eb Ab

set - tle down fast, or will I first want to trav - el the world? Now I'm young and  
 Oo, six - teen, sev - en - teen.  
 out hav - ing fun, yeah, will I still wan-na have my share? Will I love my  
 Oo, twen - ty, twen - ty - one.

Gtr. 1: w/ Riff C

Gtrs. 2 & 3: w/ Rhy. Fig. 2

Bbm7 Eb Cm7

free, but how will it be  
 Oo, I'm young and free, Oo, how will it  
 wife for the rest of my life  
 Oo, will I love my wife? Oo, the rest of my

(Oo, I'm young and free. Oo, how will it,  
 (Oo, will I love my wife? Oo, the rest of my,

## To Coda

Gtr. 1: w/ Riff A

Fm7 Ab+ Db Cm6 Bbm7

be?) when I grow up to be a  
 life.)

how will it be?)  
 rest of my life.)



Interlude

Bb

Gtr. 1 tacet

Ebm

Db

man?

Oo.

Gtr. 4 (clean)

*mf*

Gtr. 1

Gtrs. 2 & 3

Gtrs. 2 & 3  
divisi

Bb

Ebm7

Eb7

*D.S. al Coda*

Aa.  
(Man. \_\_\_\_\_)

Oo.) \_\_\_\_\_

3. Will my



⊕ Coda

A<sup>b</sup>+

D<sup>b</sup>

Cm6 B<sup>b</sup>m7

A

Bm C<sup>#</sup>m D

Gtr. 3

I grow up to be a man? What will I be when

Gtr. 2

7 5 9 5 7 5 9 11 12 10

Gtrs. 2 & 3 tacet

A<sup>+</sup>

D

C<sup>#</sup>m6 Bm7

A

Gtr. 2

I grow up to be a man?

Gtr. 1

14 12 14 15 12 14 12

Gtr. 2

7 5 7 5 9 5 7 5 7 5 9 5 7 5



**A**  
**Rhy. Fig. 3A**

Bm

Dm

**End Rhy. Fig. 3A**

Won't last for-ev-er. It's kind of (Oh, End Riff D)

Riff D

End Riff D

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1: w/ Riff D (till fade)

Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A (till fade)

A

Bm

The image shows a musical score for the song 'The Twelve Days of Christmas'. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics: 'sad. \_\_\_\_\_ Won't \_\_\_\_\_ last for - ev - er. \_\_\_\_\_'. The bottom staff is a piano accompaniment line in treble clef with the same key signature. It features chords and single notes corresponding to the lyrics: 'no.) twen - ty - six, twen - ty - sev - en, twen - ty - eight,'.

sad. \_\_\_\_\_ Won't \_\_\_\_\_ last for - ev - er. \_\_\_\_\_

no.) twen - ty - six, twen - ty - sev - en, twen - ty - eight,

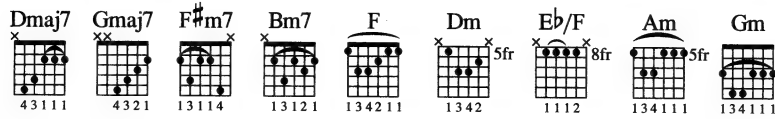
***Fade out***

twen - ty - nine, (Oh, no.) thir - ty, thir - ty - one.)



**Words and Music by Brian Wilson, Tony Asher and Mike Love**

**Words and Music by Brian Wilson, Tony Asher and Mike Love**



**Moderately** ♩ = 124 (♩♩ =  $\overset{\frown}{\text{♩}}^3$ )

\*\*\*A F#m Bm7/A D A F#m7 Am

1. Would - n't it be

\*\*\*8va

\*Gtr. 1 *mp*

\*Gtr. 2 *mp*  
divisi

T 17 17 17 17 19 22 19 19 17 17 17 17 17

A 18 18 19 18 19 19 21 19 18 18 19 18 17 17 19 17

B 19 16 21 19 17 19 19 16 21 19 15

\*Harp arr. for gtr., Gtr. 1 let ring throughout.  
\*\*Chord symbols reflect implied harmony.  
\*\*\*8va applies to both gtrs.

## F

F B $\flat$  Gm C

nice if we were old - er, then we would - n't have to wait so long? And would - n't it be  
nice if we could wake up in the morn - ing when the day is new, and af - ter hav - ing

†Gtrs. 3 (acous.) & 4  
Rhy. Fig. 1

mf

End Rhy. Fig. 1

†Composite arrangement; Gtr. 4 is kybd. arr. for gtr.

Voc. Fig. 1

1. 2.

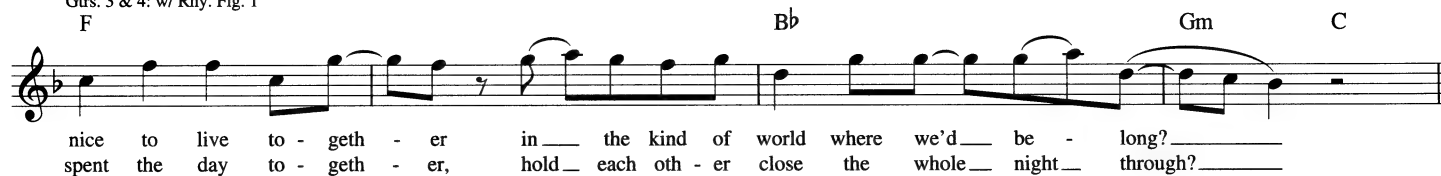
(Oo, do, do, do, do.)  
(Oo, wop, bop, ba, do. Af - ter hav - ing... do.)

(Oo, ba, oo, ba, ba, do, ba, do. Af - ter hav - ing... do, ba, do, do.)



Gtrs. 3 & 4: w/ Rhy. Fig. 1

F B $\flat$  Gm C



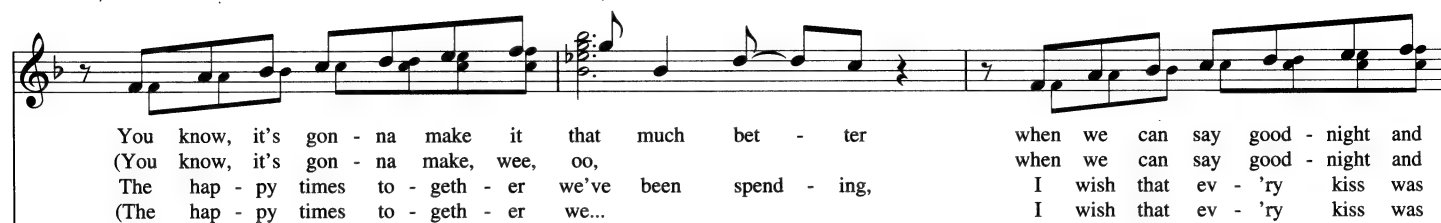
nice to live to - geth - er in the kind of world where we'd be - long?  
spent the day to - geth - er, hold each oth - er close the whole night through?

# Chorus

\*Dm/A

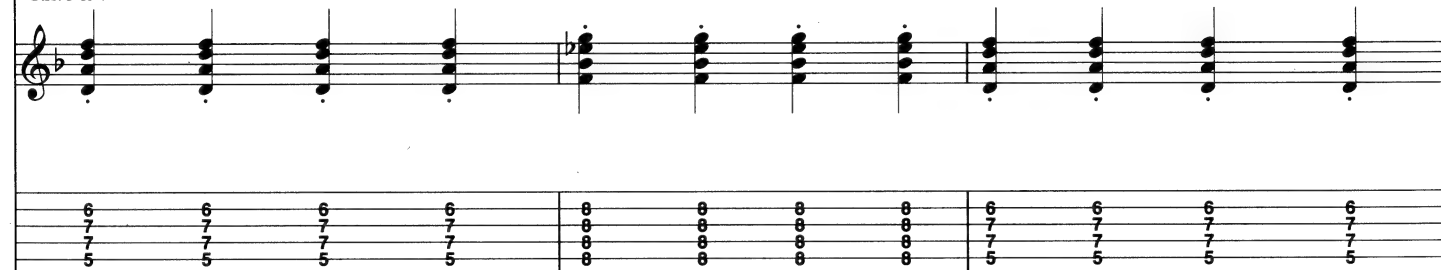
E $\flat$ /F

Dm/A



You know, it's gon - na make it that much bet - ter when we can say good - night and  
(You know, it's gon - na make, wee, oo, when we can say good - night and  
The hap - py times to - geth - er we've been spend - ing, I wish that ev - 'ry kiss was  
(The hap - py times to - geth - er we... I wish that ev - 'ry kiss was

Gtrs. 3 & 4



6 6 6 6 8 8 8 8 8 8 6 6 6 6  
7 7 7 7 8 8 8 8 8 8 7 7 7 7  
5 5 5 5 8 8 8 8 8 8 5 5 5 5

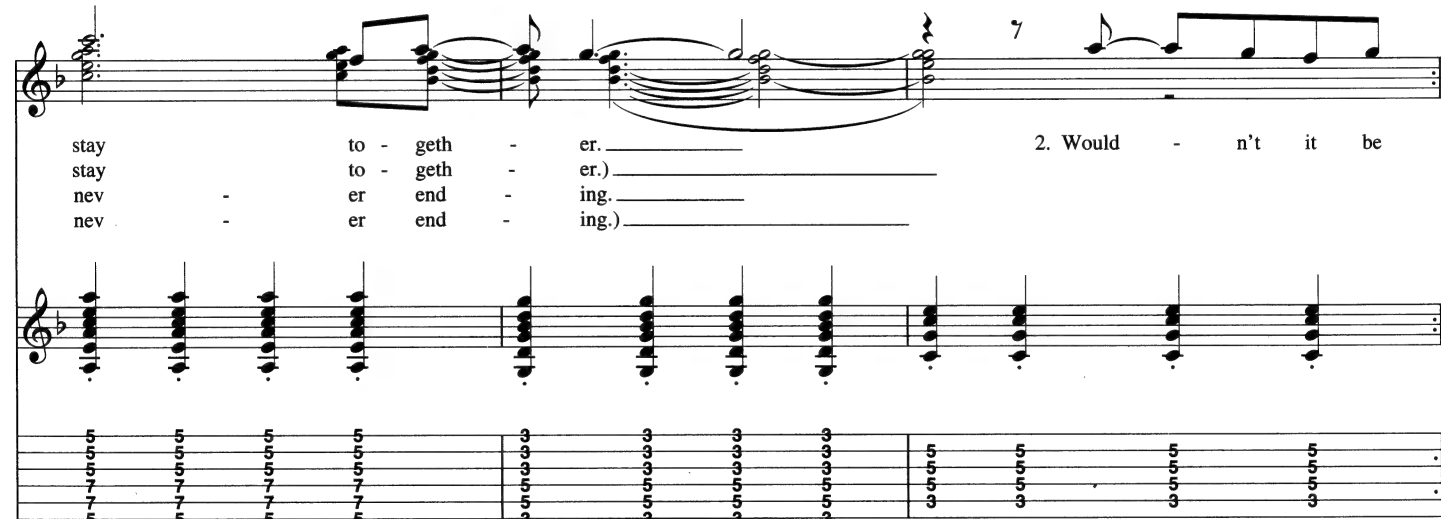
\*Bass plays A.

Am

Gm

1.

C

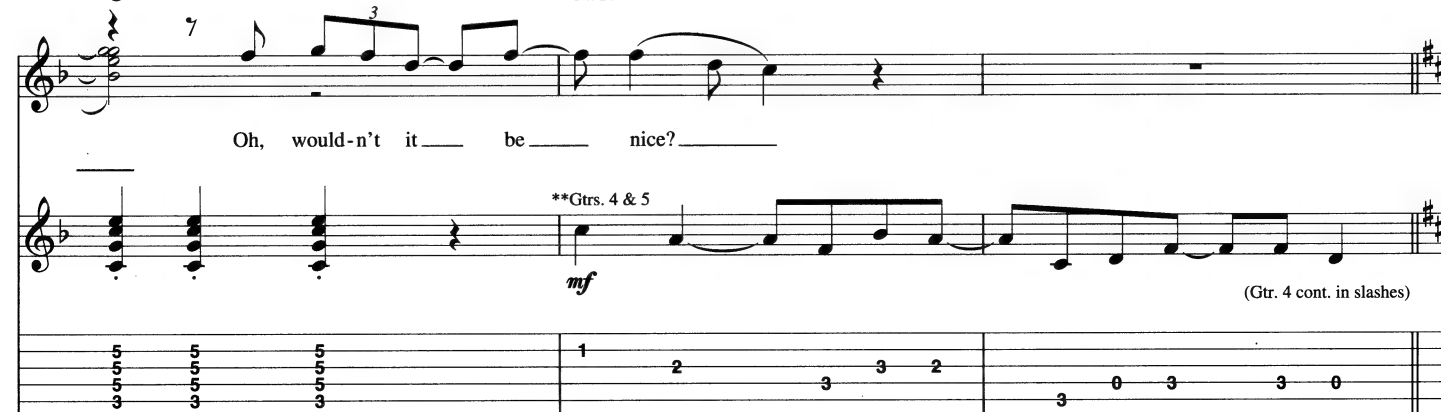


stay to - geth - er. 2. Would - n't it be  
stay to - geth - er.)  
nev - er end - ing.  
nev - er end - ing.)

2.

Gtr. 3 tacet

N.C.



Oh, would-n't it be nice?

\*\*Gtrs. 4 & 5  
mf (Gtr. 4 cont. in slashes)

5 5 5 1 2 3 3 2 3 0 3 3 0

\*\*Gtr. 5 is saxophones arr. for gtr.



# Bridge

Gtr. 5 tacet

Dmaj7

Rhy. Fig. 2

Gmaj7

F#m7

Bm7

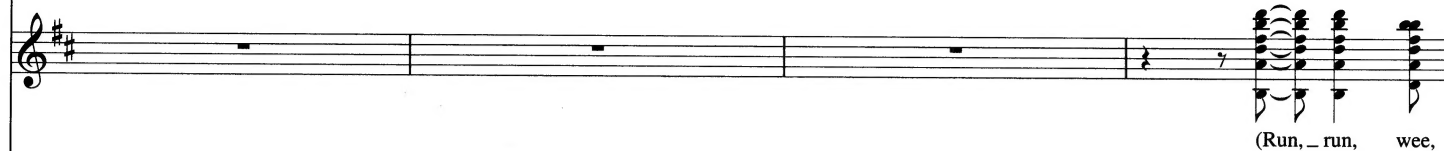
End Rhy. Fig. 2

Gtr. 4

*mp*



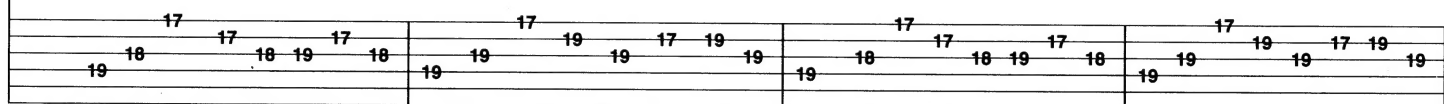
May - be if we think and wish and hope and pray, it might come true. \_\_\_\_\_



(Run, \_ run, wee,

Riff A

End Riff A



Gtr. 1: w/ Riff A (1 3/4 times)

Gtr. 4: w/ Rhy. Fig. 2

Dmaj7

Gmaj7

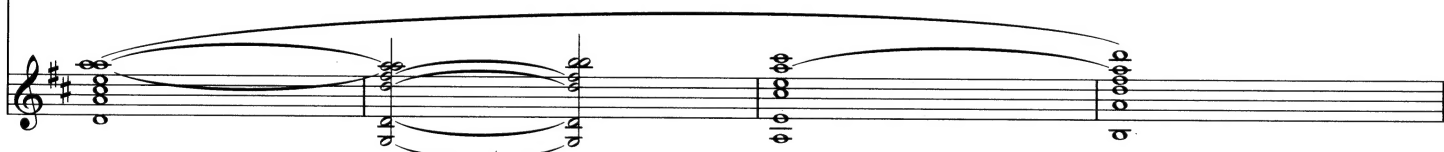
F#m7

Bm7



Ba - by, then there would - n't be a sin - gle thing we could - n't do. \_\_\_\_\_

Oh, we could be mar -



oo. \_\_\_\_\_

F#m7

Bm7

F#m7

F

Gtr. 4



- ried, \_\_\_\_\_ and then we'd be hap - py. \_\_\_\_\_ Oh, would - n't it be \_\_\_\_\_  
(Oh, we could be mar - ried, \_\_\_\_\_ and then we'd be hap - py.)



oo.) \_\_\_\_\_

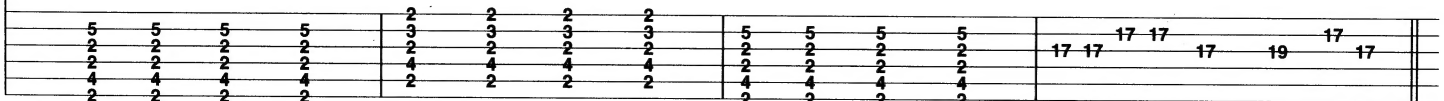
(Oh, we could be mar - ried.)



Gtr. 1

8va

(cont. in slashes)





# Interlude

Gtr. 1 tacet

Gtr. 5 tacet

F

Gtrs. 3 & 4

*mf*

(cont. in notation)

nice? \_\_\_\_\_ (Ba, \_\_\_\_\_ ba, ba, ba, \_\_\_\_\_ ba, ba, ba, \_\_\_\_\_ ba, ba, ba.)  
 (Ba, \_\_\_\_\_ ba, ba, ba, \_\_\_\_\_ ba, ba, ba, \_\_\_\_\_ da, do, do. Ba, \_\_\_\_\_ ba, ba, ba, \_\_\_\_\_ ba, ba, ba, \_\_\_\_\_ da, do, do.)

*rit.*

Gtr. 5

Riff C

End Riff C

Gtrs. 3 & 4

*rit.*

Slower ♩ = 106

## Chorus

Gtr. 3 tacet

\*Dm

E<sup>b</sup>/F

Gtr. 4

*mp*

You know, it seems the more we talk a - bout\_ it,  
 (You know, it seems the more we talk,

\*\*Gtr. 6

8va

(Gtr. 4 cont. in slashes)

*mp*

\*Bass plays A.

\*\*Mandolins arr. for gtr.

\*Dm

Am

Gm

Am

it on - ly makes it worse to live with - out \_\_\_\_\_ it. \_\_\_\_\_ But let's talk a - bout \_\_\_\_\_  
 it on - ly makes it worse to live with - out \_\_\_\_\_ it. \_\_\_\_\_ Talk a - bout \_\_\_\_\_

8va

13 10 12 13 13 11 12 13



### A tempo

F



(cont. in notation)

Gtr. 4

**Rhy. Fig. 3**

Gtrs. 3 & 4

*accel.*

mf

**End Rhy. Fig. 3**

**Repeat and fade**

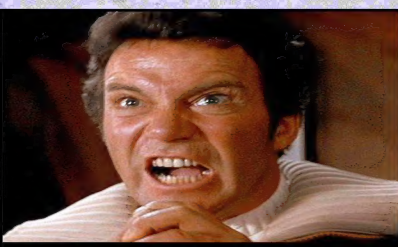
Ba, \_\_\_\_ ba, ba, ba, \_\_\_\_ ba, ba, ba, \_\_\_\_ ba, ba, ba.

Ba, \_\_\_\_ ba, ba, ba, \_\_\_\_ ba, ba, ba, \_\_\_\_ ba, ba, ba.)



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